

# **Annapolis Historic District Design Manual**

## **Second Edition**

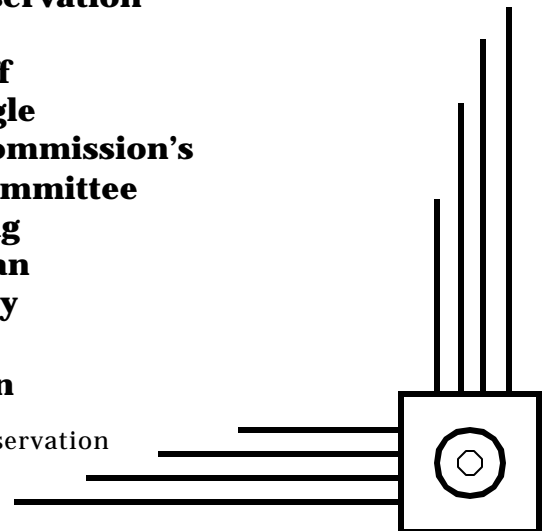
**Prepared For**

**The Annapolis Historic Preservation Commis-  
sion  
&  
The Citizens of the City of Annapolis**

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# The Historic Preservation Commission's Design Guidelines

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## Chapter I: Annapolis History

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### INTRODUCTION

Annapolis, laid out 300 years ago on a neck of land where the Severn River joins the Chesapeake Bay, is a remarkable urban environment. It evokes a sense of history and a sense of place, which is expressed in the character of its streets, the fit of its land to the water, and its pleasing human scale. The 1695 town layout introduced Baroque town planning to the American colonies. Annapolis is a unique record of the preindustrial colonial city in our country and is important to the entire nation for its unique collection of 18<sup>th</sup>, 19<sup>th</sup> and 20<sup>th</sup> century architecture. It was also home to Maryland's' four signers of the Declaration of Independence. The Continental Congress met here in (1783-1784) and the U.S. Naval Academy since its founding in 1845.

The Annapolis Historic District Commission first published the *Annapolis Historic District Design Manual* in 1994, to provide to historic district residents, property owners, and potential construction applicants a background history of the district, an understanding of architectural design principles, and guidelines which will ensure compatibility between the desired change and the existing historic environment. This revised manual, like its predecessor, provides specific guidelines for rehabilitating, altering, adding to existing buildings, and sets criteria for the design of new buildings within the historic context of the district. It now includes guidelines for archaeological compliance and the administrative approval policy,

The design guidelines are written to achieve five specific goals:

- 1 To preserve and enhance the city's historic urban form.
- 2 To preserve and enhance individual historic streetscapes.
- 3 To facilitate compatible landscape and site design.
- 4 To preserve and protect historic buildings, materials, and elements.
- 5 To protect archaeological resources.

The historic character of Annapolis today is the result of private efforts starting before this century and legal historic district protection begun in 1955.

### HISTORIC DISTRICT PROTECTION

The architectural and historic significance of Annapolis is recognized both locally and nationally. Nationally, the colonial Annapolis Historic District is one of 43 nationally significant landmark districts in the country. In 1965 the district was designated due to its "exceptional value or quality in illustrating or interpreting the heritage of the United States". This National Historic Landmark district was made up of significant eighteenth, nineteenth and early twentieth century structures and its boundaries followed the original nicholson plan closely. Another national level boundary was designated in 1984. The National Register district also alluded to exceptional quality, but included a larger area.

## The Historic Preservation Commission's Design Guidelines

This document follows the local historic district designation. In 1968, boundaries were developed to further protect the historic resources of Annapolis. These boundaries closely followed the National Historic Landmark boundaries but have been modified slightly within the last 20 years.

Local public policy to protect Annapolis started in 1952. Annapolis' first Historic District Ordinance was passed in 1968. The ordinance was fulfilled by the mayoral appointment of a five member Historic District Commission, then confirmed by City Council.

That ordinance was revised in 1996, following changes to the state enabling legislation in 1995. While the purpose of the Historic District Ordinance; to preserve a district in Annapolis which reflects elements of its cultural, social, economic, political and architectural history did not change, the Commission itself, its powers and duties as well as its composition have evolved over time. The Commission now has full time staff support from the City, as opposed to relying entirely on volunteers, as was the case in the early years. The Commission relies on expert testimony, both paid consultants and non-profit advocacy groups to broaden its perspective and expertise. The HPC is now responsible for all exterior changes occurring within the District, rather than those only visible from the public way. The Commission is currently comprised of seven Annapolis residents, all serving as volunteers appointed by the Mayor and confirmed by the City Council. The ordinance states more specific goals: "to stabilize and improve property value in the district; to preserve specific buildings or structures which are deemed to be of historic or architectural value; to foster civic beauty; to strengthen the local economy; to promote the use of the district for the education, pleasure and welfare of the citizens."

## HISTORICAL DEVELOPMENT

### Geographical Factors

The geography of the Tidewater region, its mild climate, fertile land and numerous waterways made the Maryland and Virginia coastal plain favorable for a seventeenth century settlement based on an agricultural economy. The vast waterways provided an extensive transportation system, which opened up thousands of acres to agricultural settlement, with tobacco as the staple crop.

### Early Settlement

The colony of Maryland was created in 1632 when King Charles I granted a Royal Charter to Lord Baltimore, Cecil Calvert, a Catholic. This charter granted ownership (proprietorship) of all the land and the right to govern the colony to Lord Baltimore and his heirs. This proprietary colony's first settlers arrived in 1634 and established St. Mary's City, where the wide mouth of the Potomac River empties into the Chesapeake Bay. The first colonial settlement in the Annapolis region was in 1649 when Puritans from the royal colony of Virginia moved to the Severn River at the invitation of Maryland's governor, to seek more religious freedom.



Map of the Chesapeake Bay

## Building Towards the Fourth Century

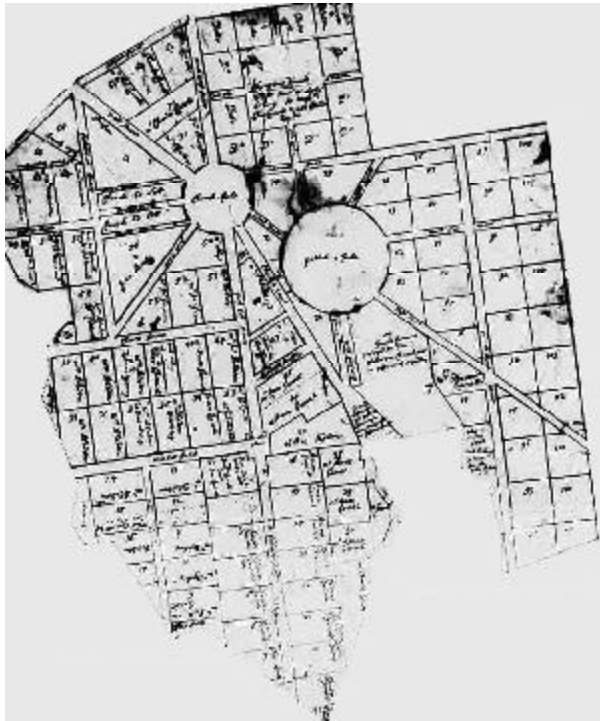
## The City of Annapolis

By 1683, due to shifts in English policy and the growth of the colony, the Provincial Assembly (then meeting in St. Mary's) enacted a New Towns Act calling for several new towns, especially port towns. This Act specified that "the Towne Land at Proctors," (later to be named Annapolis) be laid out as a town on 100 acres. The acreage was to be "marked, Staked and Divided into convenient streets, lanes, and alleys with other spare places to be left on which may be a Church, Chapel, Market House or other public buildings and .the remaining part... to be divided into one hundred equal lotts. Land adjoining was to be fenced in and called the Town common or Pasture." Starting near the end of today's Duke of Gloucester Street, county assistant surveyor Richard Beard laid out streets in a rectangular grid pattern and staked lots along what later became Market and Shipwright Streets.

There was insufficient stimulus for settlement, however, and only a few houses were built. Following the 1688 Glorious Revolution in England, the Catholic King James II was deposed in favor of Protestant William and Mary. As a result, Maryland became a Royal Colony (as opposed to a Proprietary one) now governed by the Crown. King George I returned political authority to the Calverts, in 1715 when Charles, fifth Lord Baltimore, conformed to the Church of England.



(top) Painting Council Chambers, Surveyor Richard Beard Laying out the streets of Annapolis. (bottom left) A ground plot of the City of Annapolis, by James Stoddard, 1718, copied by James Callahan, 1743. (Marion Warren Collection, Maryland State Archives, MSA SC 1890-346)



### Annapolis' Baroque Plan

Francis Nicholson was appointed the Royal Governor of Maryland in 1694 (He was previously Lieutenant Governor of Virginia and later Governor of that Colony). Soon afterwards, the Assembly passed two Acts that caused the capital to be relocated from St. Mary's to what was to become Annapolis. The first Act, signed by Nicholson, created two towns, Oxford on the Eastern Shore of the Bay and a second "Arundell Towne" on the site of "the land called the Town Land at Seavern in Ann Arundel County where the town was formerly." That same year Nicholson, in a subsequent Act designated "Arundell Towne" as "the Chief Place and Seat of Justice within the Province for holding of Assemblies and Provinciall

## The Historic Preservation Commission's Design Guidelines

Courts." By these moves, the government accomplished two key objectives: 1) it shifted the seat of government from a Roman Catholic center to a Protestant region, and 2) it established a more central location for the capital. The selected site also possessed the best harbor above the Patuxent River.

Nicholson is credited with establishing the Baroque town plan of Annapolis. He was a world traveler for his time, familiar with cities in Europe and in North Africa. John Reps, author of *Tidewater Towns* (CWF, 1972), makes the case that Nicholson, formerly of London, was influenced by the rebuilding of London after the Great Fire of 1666 and drew on the principles of town planning that came from Continental Europe.

Town planning in seventeenth century England was greatly influenced by principles of large garden design which originated on the European continent during the Baroque era. After the London Fire of 1666 destroyed the medieval city, both Christopher Wren and John Evelyn proposed reconstruction plans incorporating diagonal streets terminating in various major open spaces. Nicholson owned two of Evelyn's books, his recent translation of the large French manual, *The Compleat Gardener*, 1693 and Evelyn's *Sylva*, which described new principles of landscape design. Evelyn's proposed plan for rebuilding London exhibited sharply intersecting diagonal streets, as well as a variety of urban open spaces and building sites for important buildings. He recommended that "not all of them be square, but some of them oblong, circular and oval for their better grace and capacity."

Nicholson's plan for Annapolis incorporates these ideas from England into America's oldest surviving baroque urban plan. An application of abstract design principles to the landform, the plan emphasized the highest elevation on the relatively small neck of land. The larger circle for the State House encircled the highest knoll (55 feet above sea level) and a smaller circle for the Church was sited on the slightly lower crest. The 520 foot diameter State Circle contained almost the six acres prescribed by the original town decrees, while the 346 foot diameter Church Circle contained somewhat over two acres. For contrast (and closely following Evelyn's tenets), Nicholson's plan called for "Bloomsbury Square" to be formed by 12 lots north of the Church Circle. From the major focal points, radial streets extended to the cardinal points of the compass. Accommodating the topography prevented a pure geometry. This lack of precision gives the grand conception a more natural eccentricity, a departure from strict formality. The original Nicholson plan, which set a distinctive town form for Annapolis, continues to define the city's built form.

### Early Building of Annapolis

The name Annapolis was affixed to the town when Governor Nicholson requested permission from Princess Anne, next in line of Royal succession, to name the new city after her. An Act of Assembly in 1696 confirmed the choice and Princess Anne, a devout Protestant, became Queen in 1702. Now the colonial capital, the city began to develop a two-story brick State House for the Assembly and Courts. It was completed by 1698, but burned in 1704. The fire resulted in the loss of the original town plan documents and early court records. A second brick structure took its place within three years. The second structure was replaced by the present structure built between 1772 and 1788. State Circle also became the site of King William's School, created by Act of Assembly in 1696 and built in 1701 southwest of the State House. This brick structure remained in use until 1789.



Maryland State House, 1792 (Marion Warren Collection, Maryland State Archives, MSA 1890-3044)

After passage of legislation making the Church of England the official religion of the colony, work began in 1695 on the first St. Anne's Church and it was completed by 1706. By 1774 the simple edifice was too small, inconvenient, and in such disrepair that sometime after 1775 it was razed. Plans for its rebuilding were delayed by the Revolutionary War and by issues regarding the status of the Church of England. The second St. Anne's was consecrated in 1792. This building burned in 1858, and was replaced by the existing steepled Romanesque structure, begun in 1859 and completed by 1866.

Apart from the "institutional" circles and the other lots set aside for public use, the private Annapolis took form slowly. In 1699 a writer observed:

"Governor Nicholson hath done his endeavour to make a towne... There are in itt about fourty dwelling houses... seven or eight whereof cann afford good lodging and accommodations for strangers. There is alsoe a State house and a free schoole built with bricke which make a great shew among a par- cell of wooden houses, and the foundations of a church laid, the only bricke church in Maryland. They have two market daies in the week."

### City Growth

The Maryland colony grew dramatically in the 18<sup>th</sup> century. The 1675 total colonial population of under 13,000 almost doubled to about 31,000 in 1700; and this in turn grew six fold to 220,000 persons in 1770. Annapolis' population grew as the colony's government grew and as citizens from the colony came to the city to conduct their affairs. Dr. Edward Papenfuss, Maryland State Archivist, has estimated the city had 405 inhabitants in 1715, doubling by 1730, and growing to over 1300 by the Revolution. However, even as late as 1775, a visitor commented that the streets were "extremely hilly and uneven with out a bit of paving."

An important site for town development was the public market. In Annapolis, the public market shifted its location several times. By 1717 it was located on the State Circle; by 1730, to the harbor, on the so-called Custom House lot, and by 1752 back to the State Circle. In 1784, the site of today's market was donated to the city and a new structure was built, which was in turn replaced in 1858 by the present market. This major community focal point was saved from demolition and restored in 1972.

Two important streets not originally planned were added in the mid 18th century. In 1752, Green Street was laid out from Duke of Gloucester Street to the dock. And in 1769, Cornhill Street was extended from the State Circle through the Governor's Garden lot to the City Dock. Hyde Alley was created to link Cornhill to Church Street (now Main Street). Only one side of Bloomsbury Square had been developed Bladen Street cut through the intended grand residential urban square.

By the 1780's, the superb collection of Georgian houses including the: Paca, Brice, Chase-Lloyd, Ridout, Hammond-Harwood, and others had been completed. These homes were remarkable for their architecture as their urban character. The fronts were set close to the street, allowing space for formal gardens and work areas behind the house. This placement maximized both privacy and utility. In eighteenth century England these houses would have been residences of merchants, squires, clerics and the like, but in Annapolis they held a role to be compared with the monumental town houses of English gentry in London. More modest houses, by sharing party walls or by being built without sideyards, completed the urban street space.

### Nineteenth Century Change

By 1790, with its urban form firmly established, Annapolis faced a different economy as part of the newly formed country. Long-term economic growth in Annapolis was inhibited by its shallow harbor, which could not accommodate the larger and deeper draft ships of the late eighteenth century. The deep-water harbor of Baltimore City became the focus of the Chesapeake Bay area commercial and industrial expansion.



## The Historic Preservation Commission's Design Guidelines

Count La Rochefoucauld, visiting in 1797, commented regarding Annapolis: the "population diminishes every year and does not contain more than two thousand inhabitants."

By the mid-nineteenth century the establishment of the U.S. Naval Academy and the emergence of railroads, provided Annapolis with a new, support-service economy. In 1845, Old Fort Severn on Windmill Point, a military fort dating from Revolutionary times, was transferred to the Navy Department for use as an officers training school. The Naval Academy has greatly altered the cityscape in relation to the Severn water's edge. Access to the original Severn Ferry at the northern end of Maryland Street was cut off and the Naval Academy, which encompassed 338 acres, replaced the neighborhood from Hanover Street northeast to the water. A parallel influence on the city was the extension of a railroad spur into the city in 1840. The introduction of rail travel improved connections and communication with Washington, and became the basis of freight shipment for servicing the Academy as well. The railroad passenger station was along inner West Street, the traditional inland link to the town. In an 1858 bird's eye view of Annapolis by E. Sachse and Co., the old city's fully established pattern at mid-century is clearly seen. The intimate town scale is apparent; the early Academy grounds are visible; and the visual dominance of the State House is clear.



Sachse's Birds Eye View of the City of Annapolis, 1858. (Marrion Warren Collection, Maryland State Archives, MSA SC 1890-379)

After the Civil War, transportation improved again, encouraging development of areas outside the original town limits. A steamboat landing was constructed at the foot of Prince George Street. After 1868, West Street was no longer the only road leading into the peninsular city. One bridge was built across College Creek and another across Spa Creek, providing additional land routes to the city. By 1885, Martin Street was added and King George and Randall Streets were extended..

In 1890, Compromise Street connected Main Street to the Spa Creek Bridge. Although parts of Compromise Street date to 1837 (when a deal was struck between waterfront landowners and the city: hence its' name) it did not extend to the bridge until this late date. This essentially completed the historic area city plan seen today.

In the twentieth century, except for demands placed by the automobile and large-scale government office buildings on the small-scaled streets, changes to the town layout have been minor.

### The Push for Preservation

Community efforts to preserve the historic environment of Annapolis extend back to the nineteenth century, but an effective historic district zoning ordinance was not approved until 1969. The impact of the protection afforded by historic district zoning can be seen throughout the district, as can the efforts of the Historic District Commission, Historic Annapolis Foundation, and an assortment of house museum associations.

In 1952, Historic Annapolis, Inc. was founded as an advocate and agent of preservation in the city. Its charter was "to preserve the distinctive quality of Annapolis and Anne Arundel County derived from the buildings, structures, objects, and spaces that possess integrity of design, setting, materials and workmanship that contribute to the historic character of this locale." Accomplishments of Historic Annapolis, Inc. include research on the history of Annapolis and its buildings, and the pioneering of historic preservation easements. Historic Annapolis, Inc. saved the William Paca house from demolition and in partnership with the State of Maryland restored the Georgian house and private garden to their 1765 appearance.

Annapolis citizens have worked steadily to protect the heritage of their city. They have been at the forefront of historic preservation efforts in both public policy and private action, and have set an example recognized nationwide. The degree of preservation in Annapolis today would not exist without the many battles fought and won by the publicly organized Historic District Commission and its successor the Historic Preservation Commission (HPC). The commercial success of the waterfront area has strengthened the case for preservation in Annapolis, but also threatens to overturn the balance of neighborhood conservation versus commercial development.



(top) William Paca House, front after restoration. 169 Prince George Street 1763-1765. Courtesy Dorothy Callahan.

(bottom left) Corner of Main Street and Francis Street prior to burying the powerlines, and rebricking of the street and sidewalks.

(bottom right) Corner of Main and Francis Street after line burial and rebricking.

Courtesy Historic Annapolis Foundation



## The Historic Preservation Commission's Design Guidelines

## Chapter II: Characteristics of Annapolis

### The Characteristics of Annapolis Streetscapes

Nicholson's unique plan has survived both in-fill and overlay. Scattered amid its eighteenth century town form are over fifty Georgian era structures that represent the city's golden age. Within this framework, the narrow streets and uniform setbacks are unifying elements. Each building contributes to the closely scaled urban street scheme, with St. Anne's Church and the State House serving as visual and cultural focal points. The whole is completed by the building facades, which define the streets and by the open spaces which provide relief to and focus for the eye.

### Characteristics of Annapolis Buildings

While architecture as a fine art is shaped by the artistic sense, it is bound by the available materials, technology and skills of any given time. Perhaps these limitations are the strongest determinants of the harmonious scale and unity of our older communities and particularly Annapolis. Because of the temperate Tidewater climate and because of the limitations of the materials and the technology available to eighteenth century craftsmen, Annapolis buildings which predate the nineteenth century share important characteristics

In an environment where the water table tended to be high, the first floor of most buildings was raised up from the ground on foundations typically made of stone. Stone was less porous than the brick or wood and therefore the most suitable foundation material. A distinctive feature of Annapolis masonry is galleting, the placement of small pebbles or stones in masonry mortar joints, which reduced the amount of mortar, required to set the joint. This practice, found in the lowlands of Northern Europe, peaked in England in the early eighteenth century. A decorative masonry detail, galleting was not widespread in the colonies; therefore, its use in Annapolis holds special significance.

Most 18<sup>th</sup> century Annapolis houses were wooden structures with brick chimneys. The significant public structures were constructed of brick because of its fire resistance, as were the great houses built from the 1740's to the 1770's. Production of bricks and brick laying in 18th century Annapolis were highly skilled trades. Brick work in the colonies was predominantly laid in either English bond, having alternating courses of stretchers (long sides) and headers (ends), or Flemish bond, having in each course alternating stretchers and headers (*Figure 17*). Walls of header bond (all ends facing out), are almost unique to Maryland, and particularly to Annapolis and Chestertown.



(top) Galleting, Chase-Lloyd House, 22 Maryland Avenue. Courtesy Dorothy Callahan. (bottom) Bond styles.



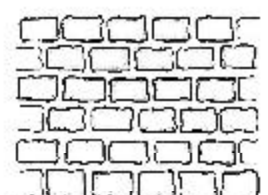
Common Bond



Flemish Bond



English Bond



Header Bond

## The Historic Preservation Commission's Design Guidelines

At the time of initial settlement, houses in Annapolis were modest one-story, wood frames, structures, typical of the Tidewater region. Pre-industrial society also affected the character of the early Annapolis house as it related to the texture and pattern of land use. Land ownership was private and an investment opportunity as well as a way to display means. Small houses formed most street edges, separate or attached, ranging from 18-22 feet in width. This typical house width was related to the practical limit for an efficient span for wooden floor joists. Since larger houses also were similarly limited by the practical spanning distance for wood members, they typically represent multiples of such modules.

### Styles of Annapolis Architecture

#### Introduction

Architectural "style" refers to the manner or mode of building practice at one period of time or in any particular region in that period. In the academic sense, style is distinguished by certain characteristics of design, construction and ornament. Annapolis contains a diversity of styles. Since styles are generally associated with a particular time period, the styles of structures give a revealing chronology of the development within the city. Style also tells about the economic life of the city. For example, in Annapolis the Greek Revival style is not well represented because in the early nineteenth century when the Greek Revival style was fashionable, the city was in a period of economic decline. **One of the most commonly used terms in describing architectural styles is vernacular.**

**VERNACULAR - Vernacular architecture refers to commonplace structures built without formal plans, in the local tradition, using local materials. While the State House and houses of the golden age reflected the Georgian Style, all of the 18th century buildings in Annapolis were vernacular.**

#### Colonial Vernacular (below)

Early eighteenth century vernacular structures illustrate the transition from post-medieval forms to Georgian style architecture. They are either brick or frame construction with gambrel or gable roofs. The steep pitch of some gable roofs is a direct holdover from the earlier post-medieval emphasis on verticality. These early vernacular structures were single pile in plan (one room deep) with doors and windows placed where needed with little regard for appearance. Gable-end chimneys predominated in Annapolis. Occasionally, on frame houses chimneys were incorporated into brick end-walls. As the 18<sup>th</sup> century progressed, some vernacular houses began to adopt elements of the emerging Georgian style, particularly the symmetrical façade. One good example of this adaptation is the Judge John Brice House on Prince George Street.

#### Examples:

- Shiplap House* (c. 1715), 18 Pinkney Street (right)
- Charles Carroll (Barrister) House* (1724), St John's College Campus
- Patrick Creagh House* (c. 1737), 160 Prince George Street
- Hohne/Slicer House* (c. 1770) 45 Fleet Street



## Georgian Style

The Georgian style in architecture is named for the era in which it flourished: the reigns of the first three Georges in England, 1714-1820. The major influence on Georgian design was the work of Andrea Palladio, the 16th century Italian master whose designs were concerned with the geometric proportions and organizing principles he derived from the study of ancient Roman structures and the work of Vitruvius, Roman architect of the 1<sup>st</sup> century B.C.E. His work was first published in England in 1715.

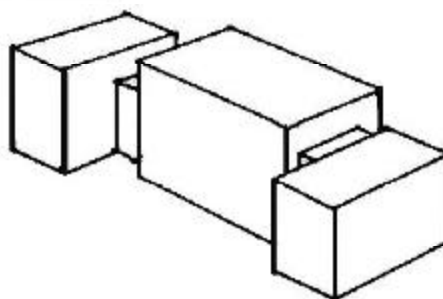
In Maryland architecture, the style can be best illustrated in buildings constructed between 1740 and 1784 (the end of the Colonial era). The American version of the Georgian style reflects the English interpretation of Italian Renaissance architecture which, in turn, was based on classical Roman architecture. In the colonies, as in England the Georgian style is characterized by the rigid symmetry used in the placement of doors and windows in the front facade and the use of classical elements such as columns, pediments, and richly carved and molded cornices. Also evident are fine brickwork, including belt courses, molded water tables, rubbed and gauged jack arches.

After 1750, affluent Annapolis residents had access to pattern and design books published in London by architects and builders, including some based on Palladian design principles. Local buildings in the Georgian style feature some uniform characteristics such as being two-and-a-half or three stories tall, having main entrances centered on the front facade with window and doors evenly spaced, a double-pile plan (two rooms deep) and five or seven bays wide. Beyond this uniformity, however, there are differences.

Some of the large 18<sup>th</sup> century houses could be termed Provincial Georgian. These are the ones with steep gable roofs, massive end chimneys; brick walls laid in header bond and a lack of sophistication in the handling of the classical elements. Ridout House (1763), the William Paca house (1763) and the James Brice house (1767) are examples despite the latter two's use of the Palladian inspired formal five-part plan one usually associates with high-style Georgian architecture.



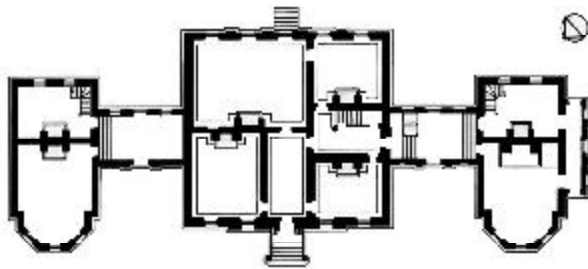
(top) Provincial Georgian, John Ridout House, 120 Duke of Gloucester Street, 1764. Courtesy of Dorothy Callahan. (left) Provincial Georgian, William Paca House, 169 Prince George Street 1763-1765. Courtesy Historic Annapolis Foundation. (bottom) Palladian five-part plan.



## The Historic Preservation Commission's Design Guidelines

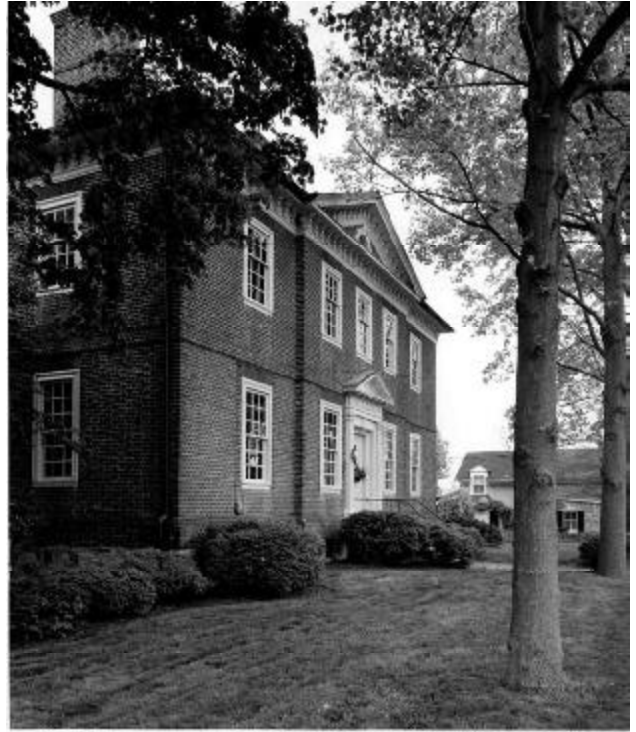
High-style Georgian houses are those that have a lower hip roof, less prominent chimneys placed on the interior, Flemish bond, molded water tables, central pedimented pavilions and the use of richly carved moldings. The Upton Scott House (1763) and the Chase-Lloyd house (1769), with its elaborate door surround and Palladian/ Venetian window on the garden façade, are both excellent examples.

Palladian Georgian for the grandest expression of the Georgian style. Derived from Palladio's designs of Italian villas, it was widely used in Tidewater Maryland and Virginia. They are high-style Georgian with the five-part plan. The plan is a symmetrical ensemble, consisting of a five-bay central block connected by closed passages(hyphens) to two-story wings. Hammond-Harwood house (1774) is the premier example of this style in Annapolis.



### Federal Style (right)

The Federal period (1789-1830) in the nation was a time of great urban growth in eastern seaboard cities and the Federal style is frequently associated with this urban growth. After the revolution Annapolis continued to build modestly in the familiar Georgian forms reflecting a conservative tradition. Examples of the urban Federal architecture do not appear until the late 1840's and 1850's when the Naval Academy brought



(top) High Style Georgian, The Upton Scott House, 4 Shipwright Street, c. 1765. Photograph courtesy of Willie Graham. (left) Palladian Georgian, Hammond-Harwood House and Plan, 19 Maryland Avenue, 1774. Courtesy of Historic Annapolis Foundation. (bottom) Federal Style Shop, 109 Main Street, c.1800.



economic growth. The style is characterized by more slender, graceful forms, windows exhibit narrow proportions with larger panes of glass with thinner muntin bars than the Georgian. Elliptical fan lights and sidelights at doorways featured delicate tracery. The joints of Flemish bond brick are refined to pencil line thinness.

## Second Half Nineteenth Century

After 1830, America's interest in diverse styles produced a range of building designs. Motifs from European architecture were studied and adopted to create new forms of expression appropriate to different types of buildings. Annapolis contains several buildings representative of these various styles: Greek Revival, Gothic Revival, Romanesque, Italianate, and French Second Empire.

### Greek Revival, 1825-1860 (right)

The Greek Revival style was typified by the temple form, which put a building's principal elevation at the gable end. Using the rules of the Doric, Ionic, or Corinthian orders, builders followed carpenters' manuals and builders' guides to proportion and detail new buildings. The fully developed temple front, which is the purest application of the style, was not employed in Annapolis. Instead, the temple form was abstracted and followed in proportion and scale.

In Annapolis the Greek revival style appears mainly in the form of post and lintel door surrounds. One unique example, which demonstrates that the sense of monumental dignity can be realized in miniature, is the Franklin Law Office, 17 State Circle circa 1850.



### Gothic Revival, 1840-1880's (right)

Unlike most architectural styles, the Gothic Revival had its origin in romantic literature. Medieval detailing such as steep roofs, pointed arch openings, buttresses and crenellated parapets were characteristic of Gothic Revival detailing. In Annapolis, the style was featured in ecclesiastical structures where the verticality of the style was fully developed in the form of church spires. Two examples of Gothic Revival ecclesiastical architecture are:

*St. Mary's Church* (1858), Duke of Gloucester Street  
*Mount Moriah Church* (1874), (now the Banneker-Douglass Museum) 84 Franklin Street



(top right) Greek Revival, Law Office, 17 State Circle, 1850. Photograph courtesy Mariah McGunigle  
 (right) Gothic Revival, St. Mary's Church Duke of Gloucester Street, 1858.



## The Historic Preservation Commission's Design Guidelines

### Romanesque Revival, 1850-1890 (right)

Romanesque Revival architecture is identified by its use of the semi-circular arch for window and door openings. Walls are masonry, and facades are often flanked by square or polygonal towers of differing heights. The one full form example of the early Romanesque Revival is St. Anne's Church. This Lombard Romanesque form of bold, rounded arches and broad wall surfaces was chosen for the reconstruction of St. Anne's Church on its original 18th century foundation in 1859.



Courtesy Historic Annapolis Foundation  
(top) St. Ann's Church, Church Circle, Romanesque Revival. (left) Italianate style dwellings

### Italianate, 1850-1900 (above)

The Italianate style is easily identified by heavy wooden brackets that support a deep overhanging cornice. The wide overhanging cornices, with their machine-cut brackets, were well suited to rowhouse design, often continuing from rowhouse to rowhouse, forming a continuous horizontal element along the top of the rowhouse walls. The flat facades of typical row houses refers to the urban palaces of Italian Renaissance cities. Projecting bay windows, oriels, and door hoods were also applied to punctuate flat wall surfaces. It is the most predominant Victorian revival style in Annapolis and is seen in many variations.

All such features were usually mass-produced and available locally. Because of economy, the Italianate style was also commonly used for commercial structures.

### French Second Empire, 1865-1890 (right)

The French Second Empire emulated forms developed during Napoleon III's reign (1852-1870). The primary feature of American versions of this robust style was the mansard roof, which makes full use of the attic space. It does this by wrapping the attic space with a short, steep, vertical or curved, hip roof, capped by a flat or near-flat central roof.



The Government House was built in 1875 in the French Second Empire style and remodeled in 1935. (Mame Warren Collection, Maryland State Archives, MSA SC)

Sizable window dormers provide air and light to the attic. French Second Empire structures sometimes shared the general vertical proportions of the Italianate style and the use of the larger windowpanes available after the Civil War, notably 2-over-2 double-hung sash. Buildings were decorated with brackets and other ornamental forms cut out of flat wood. The French Second Empire style became popular in Annapolis for both residential and commercial buildings and it was even used to modernize the appearance of earlier structures, such as the Maryland Inn. The Maryland Inn was originally built in 1784 but was expanded upward and ornamented after 1868.

### Queen Anne Revival, 1875-1890 (right)

The Queen Anne Style originated in England with the architect Richard Shaw in 1868. Irregularity of plan, massing and use of various textures are features of this style. Early English examples were built of brick and stucco with terra-cotta tiles or wood shingles hung on wall surfaces. Slate roofs with terra cotta cresting, cross gables, paneled, stacked chimneys, turrets and towers all contribute to the Queen Anne.

The duplex at 88 State Circle – 1878 is a good local example of the early English Queen Anne. Later the style was often interpreted in wood, which was manipulated with great exuberance and without restraint to create a picturesque effect. Zimmerman House 1893 is a good example (right).



### Shingle, 1880-1900 (right)

The Shingle style is an indigenous American style, which unified early traditional house shapes into a balanced and picturesque silhouette wrapped with the warm texture of wood shingles. The Shingle style was at first used widely for informal, summerhouses with porches inset within the overall building mass. An example of the Shingle style in Annapolis is 61 Franklin Street (1903)(right).



### Late 19th & early 20th Century Revivals, 1895-1930 (right)

After the 1876 Centennial celebration, American architects began to use over scaled colonial forms and details in their Queen Anne and Shingle style compositions and to design complete Colonial Revival interpretations. Effect was often more important than correctness in the Colonial Revival houses of the turn of the 20<sup>th</sup> century. Porches, complex floor plans, and over-scaled windows were all accommodated. An example of the Colonial Revival is 59 Franklin Street.



Courtesy Historic Annapolis Foundation  
(top) Zimmerman House, (middle) 61 Franklin??, (bottom)  
59 Franklin ??

## The Historic Preservation Commission's Design Guidelines

In the twentieth century, with architects better equipped with academic studies and their clients more conscious of historically correct forms, the Colonial Revival style included more literal copies of colonial Georgian structures. Because of the marvelous Georgian examples in Annapolis, the local Georgian Revival style carefully recreated early local details. For example, the 1870 French Second Empire style Governor's Mansion, on State Circle, when remodeled in 1935, was transformed to the outward expression of its local Georgian predecessors.

### Modern Movement

In the 1930's, following the structured, anti- revivalist style of the Bauhaus and other European movements, as well as the American designs of Frank Lloyd Wright and others, the International style emerged. The International style has evolved into what today is called Modern Architecture. While "modern" as a term has been repeatedly used in design history, it has come to represent the style of twentieth century architecture characterized by: abstract facade designs, extensive use of glass and metal as facade materials, a lack of ornamentation or small detailing, often complex massing, exterior expression of the interior function, expression of structural or massing elements, and new materials.

As such, many twentieth century Modern buildings lack human scale. While Annapolis has some successful modern in-fill buildings, others are disruptive to their historic contexts. Two good examples of the Modern Movement can be seen at 6 Cumberland Court, The Reverend J. Winfrey Smith House and Mellon Hall at St. John's College. Mostly however, modern design is seen in remodeled storefronts on major retailing streets. Modern storefronts featuring large sheets of glass, sidewalk level access to building interiors and aluminum doors and window frames have replaced many historic storefronts in Annapolis.



The 1935 remodeled Government House State Circle. Built in the Georgian Revival Style (Marion Warren Collection, Maryland State Archives, MSA SC 1890-2474)



(Above) The Reverend J. Winfree Smith House, 6 Cumberland Court \*\*\*. Contemporary residential architecture. Designed by Baltimore architect Alexander Cochran Smith. (Below) Mellon Hall St. Johns College, \*\*. Designed by famed modern architect Richard Neutra.





# The Historic Preservation Commission's Design Guidelines

## Chapter III: The Review Process

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### THE REVIEW PROCESS

#### Standards

All of the guidelines developed are based on the Secretary of the Interior Standards for Rehabilitation. The Standards are:

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

## Definitions and Process

It is important that certain terms used throughout the guidelines be described as they pertain specifically to historic preservation.

### Protect and Maintain

Protection generally involves the least degree of intervention and is preparatory to other work. For example, protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal, and re-application of protective coatings; the cyclical cleaning of roof and gutter systems; or installation of fencing, protective plywood, alarm systems and other temporary protective measures. Although a historic building will usually require more extensive work, an overall evaluation of its physical conditions should always begin at this level.

### Repair

When the physical condition of character-defining materials and features warrants additional work, repairing is recommended. Repair of historic materials such as masonry, wood, and architectural metals again begins with the least degree of intervention possible such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading them according to recognized preservation methods. Repairing also includes the limited replacement in kind—or with compatible substitute material—of extensively deteriorated or missing parts of features when there are surviving prototypes (for example, brackets, dentils, steps, plaster, or portions of metal or slate or wooden roofing). Although using the same kind of material is always the preferred option, substitute material is acceptable if the form and design as well as the substitute material itself convey the visual appearance of the remaining parts of the feature and finish.

### Replace

Guidance is provided for replacing an entire character-defining feature with new material because the level of deterioration or damage of materials precludes repair (for example, an exterior cornice; a staircase; or a complete porch or storefront). If the essential form and detailing are still evident so that the physical evidence can be used to re-establish the feature as an integral part of the rehabilitation project, then its replacement is appropriate. Like the guidance for repair, the preferred option is always replacement of the entire feature with the same material. Because this approach may not always be technically feasible, provisions may be made to consider the use of a compatible substitute material.

It should be noted that, while the replacement of an entire character-defining feature is recommended under certain well-defined circumstances, removal of a feature and replacement with new material is never recommended—even though the feature is damaged or deteriorated—if the feature could reasonably be repaired and thus preserved.

### Designs for Missing Historic Features

When an entire exterior feature is missing (for example, an entrance, cornice, porch, or dormer), it no longer plays a role in physically defining the historic character of the building unless it can be accurately recovered in form and detailing through the process of carefully documenting the historical appearance. Where an important architectural feature is missing, its recovery is always recommended in the Guidelines as the first or preferred, course of action. If adequate historical, pictorial, and physical documentation exists so that the feature maybe accurately reproduced, and if it is desirable to re-establish the feature as part of the building's historical appearance, then designing and constructing a new feature based on such information is appropriate. A second acceptable option for the replacement feature is a new design that is compatible with the remaining character-defining features of the historic building. The new design should always take into account the size, scale, and material of the historic building itself and, most importantly, should be clearly differentiated so that a false historical appearance is not created. Alterations may also

## The Historic Preservation Commission's Design Guidelines

include the selective removal of buildings or other features of the environment or building site that are intrusive and therefore detract from the overall historic character.

The construction of an exterior addition to a historic building may seem to be essential for the new use, but the Guidelines stress that new additions should be avoided, if possible, and considered only after it is determined that those needs cannot be met by altering secondary, non character-defining interior spaces. If an exterior addition is still judged to be the only viable alternative, it should be designed and constructed to be clearly differentiated from the historic building and so that the character-defining features are not radically changed, obscured, damaged, or destroyed.

### **Period of Significance**

### **Character Defining Features**

Elements that distinguish a building. In addition to building shape, setting and materials these can also include window patterns, window hoods or shutters, porticos, entrances, porches and doorways, chimneys, roof shapes, cornices, and decorative moldings, or commercial storefronts with their special detailing and glazing.

### **Contributing vs. Non Contributing Resources**

### **Historic**

Means well-known, significant, or renowned in its history or having influence in history.

### **The Role of the Historic Preservation Commission**

The purpose of the HPC is to safeguard the City's Heritage as reflected in its three centuries of historic architecture, and its broadly visible waterfront. To accomplish this task the HPC is required to review all building permits for work done on the exterior of buildings within the historic district. This includes alterations that cannot be seen from the street or water. In order to obtain a building permit, the property owner must first obtain a **Certificate of Approval** from the HPC. The HPC reviews applications based on the provisions contained in Chapter 21.62 of the Annapolis City code, which includes evaluating the impact of significant historical, architectural or archeological resources. [See Appendix for related code]

### **The Legal Basis for the Historic District**

The Annapolis Historic District Ordinance has its legal basis in enabling legislation passed by the State of Maryland Enabling Act for Historic Area Zoning [Article 66B, Zoning and Planning, Section 8.01-8.17] and its basis locally is found in the Charter and Code of the City of Annapolis, Chapter 21.62. The purpose of the ordinance is to preserve sites, structures, and districts of historical, cultural, archeological or architectural

significance together with their appurtenances and environmental settings is a public purpose. It is the further purpose of this article to:

- Preserve and enhance the quality of life and to safeguard the historical and cultural heritage of Annapolis by preserving sites, structures, or districts which reflect the elements of the city's cultural, social, economic, political, archaeological, architectural history.
- to strengthen the local economy.
- to stabilize and improve property values in and around such historic areas
- to foster civic beauty
- to preserve and promote the preservation and appreciation of historic sites, structures and districts for the education and welfare of the citizens of the city.

### **The Commission Members**

The board is comprised of seven residents of The City of Annapolis. They are citizens who possess a demonstrated interest or professional or academic training in such fields as history, architecture, architectural history, archeology, anthropology, curation, conservation, landscape architecture, historic preservation, urban design or other related disciplines. The members of the commission are appointed by the mayor and confirmed by the city council. They are appointed for three-year terms with no limit to the number of terms served.

The current members and a brief summary of their qualifications are listed on the City of Annapolis Web page. [http://www.annapolis.gov/government/boards/hist\\_pres/](http://www.annapolis.gov/government/boards/hist_pres/)

### **Those who Attend the Meeting**

City Preservation Staff attend the meeting as well as architectural and archeological consultants. Members of the community at large are also welcome to attend the meetings.

### **Meetings**

The commission meets twice a month in City Hall. Its meetings are open to all members of the public, and are advertised in the *Evening Capital*. However, individuals who require review by the commission MUST apply ahead of time to the Commission staff. The HPC's Public Hearing is held on the second Tuesday of every month; all complete applications are considered at this meeting. Administrative meetings are held on the fourth Thursday of the month. This meeting is for commission administrative business, pre application conferences (see below) and Old Business.

### **The City of Annapolis Preservation Staff**

Currently the City has two full time staff members to assist the public. The Chief of Historic Preservation and the Preservation Assistant are in the Annapolis City Planning and Zoning Department. All applications for exterior work in the historic district are submitted to the Preservation staff.

### **Procedures and Submissions**

#### **The Certificate of Approval**

The Certificate of Approval is necessary for any work that alters the exterior features of a structure visible in the district, including the following:



## The Historic Preservation Commission's Design Guidelines

<b>Additions</b> <b>changes</b> <b>porches</b> <b>curb cuts</b> <b>demolitions</b> <b>new construction</b> <b>masonry repair/repointing</b> <b>window replacements and dormers</b>	<b>awnings</b> <b>doors</b> <b>siding</b> <b>drives</b> <b>tree removal</b>	<b>roofing</b> <b>fences</b> <b>landscaping</b> <b>parking areas</b> <b>exterior lights</b>	<b>sign</b> <b>grading</b> <b>decks</b> <b>new signs</b>
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### **\*Any repairs that alter historic building material**

#### **You DO NOT need a Certificate of Approval for the following:**

Interior Work - The HPC has no jurisdiction over building interiors.

Ordinary Maintenance - Maintenance that does not require replacing or altering existing materials

Painting – While the HPC does not review paint colors, a list of suggested historic colors can be obtained from preservation staff.

#### **The Administrative Approval**

The HPC preservation staff has the authority to review and approve some ordinary repairs.

**In kind** replacement of building components matching the original components in material, size, profile, texture, and color. In Kind replacement is only allowed if the original material is beyond repair. Documentation and proof of replacement need is required.

#### **Examples of Replacement In Kind approvals:**

<b>Roofing</b>	<b>Fencing</b>	<b>Signs</b>	<b>Doors</b>
<b>Siding</b>	<b>Porch</b>	<b>Decks</b>	

***A certificate of approval is needed prior to any masonry repointing. The Chief of Historic Preservation will review repointing applications.***

Other Administrative approvals:

Emergency tree removal

Minor landscape changes

Lettering on existing signboards

New fencing to 48"

To obtain a Certificate of Approval administratively, an application and appropriate building permit must be completed and submitted to preservation staff. The Chief of Historic Preservation reviews it and approves the application if it meets the design guidelines.

In kind replacement of building components matching the original components in material, size, profile, texture, and color. In Kind replacement is only allowed if the original material is beyond repair. Documentation and proof of replacement need is required. **Standard Certificate of Approval**

### **The Pre-Application Conference**

For more complicated projects, the pre-application conference is available.

If your project involves extensive changes, new construction or a large site, it will probably be necessary to enlist the services of an architect, landscape architect or graphic artist to guide your proposal through the approval process. You may also want these professionals to participate in pre-application conferences. Preliminary meetings with staff to familiarize you and your architect and or builder with the appropriate aspects of the ordinance and design guidelines can be scheduled. Following these initial discussions, a pre-application conference with the HPC members can be scheduled for the administrative meeting.

### **Approval of Proposed Changes**

An application for a Certificate of Approval must be filed with the Commission at least twenty-five (25) days prior to the Commission's regular monthly meeting. Once a complete application is filed, the Commission shall have forty-five (45) days within which to act upon it. If the Commission fails to act upon an application within the forty-five day period, the application shall be deemed approved, and the certificate shall be issued, unless the applicant and the Commission shall have agreed upon an extension of the period, or the application has been withdrawn.

### **Application Steps - Regular Meeting/Public Hearing**

*For all exterior work except ordinary maintenance, you will need to take the following steps:*

- Step 1:** Obtain application from preservation staff – Department of Planning and zoning  
Complete the application. A completed application will include:  
Building permit application (and/or sign, fence, tree, and curb cut permits)  
Site plan  
Photographs of the building and its neighbors  
Dimensional drawings, plans, and details of the proposed work  
Material samples  
Catalog cut sheets  
Any other data and documents necessary to illustrate the proposed design and construction details. [Please See Drawings for specific drawing qualifications]
- Step 2:** Schedule a meeting with the Chief of Historic Preservation so that your application can be reviewed. The Chief will determine if your application is complete enough for submission to the board. This meeting must take place at least 48 hours prior to the Application deadline. [See web site or consult staff for application deadlines and meeting dates]
- Step 3:** Submit the completed application and 15 copies to the HPC staff 25 days before the regular monthly meeting to allow time for review of the application. HPC staff will distribute applications to commission members, the architectural and archaeological consultants,

## The Historic Preservation Commission's Design Guidelines

and appropriate city staff for review and comment. ***An application may be rejected and returned to the applicant if: 1) it does not meet Planning and Zoning Department requirements, or (2) the application does not include all the information required for Commission review.***

**Step 4:** Receive and review staff comments. You may revise your application or assemble additional material or data prior to the meeting. These preliminary comments may help you to prepare for the hearing, but should not be confused with official HPC comments.

Written comments prepared by Historic Preservation Commission staff, the City Planning and Zoning Department, Department of Neighborhood and Environmental Programs are filed eleven (11) days before the hearing. Any citizen may also file written comments, as may an applicant who wishes to amend his or her application after review of written comments on file, provided the applicant's comments are filed prior to five (5) days before the hearing. An applicant may appear at a hearing with modified plans, in response to comments regarding the application. If minor, the Commission will accept the changes. If not, the modification must be resubmitted for the next meeting.

**Step 5:** Attend the HPC public hearing. The HPC holds a public hearing on the second Tuesday of each month in the City Council chambers at 7:30 p.m. At this time, you, or your architect or consultant, will have the opportunity to present information to the HPC pertaining to the proposed work. In addition to the recommendations from the HPC architectural consultant, the HPC will also hear testimony for and against the project during the hearing from Historic Annapolis Foundation, the public and the Chief of Historic Preservation.

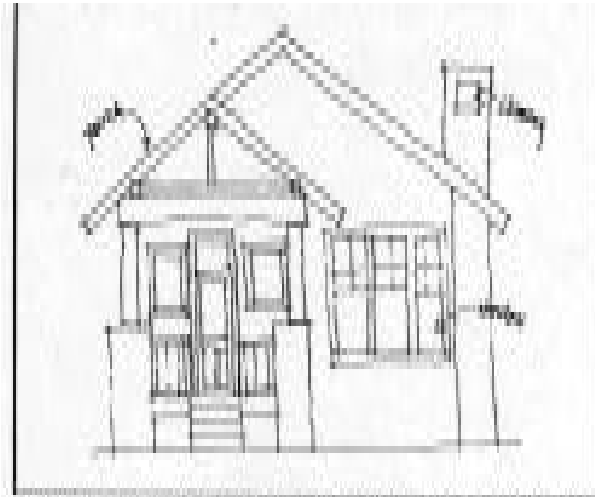
Following all testimony and discussion on the project, the HPC chair formally closes the hearing and the HPC votes in public on the application. In making a decision, the HPC has three options:

- to issue the Certificate of Approval on the basis of the work as proposed;
- to issue the Certificate of Approval subject to certain conditions; or
- to deny the application. If the HPC denies the application, no new application for the same or similar work may be submitted for one year after the rejection.

The applicant has the option to withdraw the application, revise it, and return to a later public hearing.

Following the hearing, the HPC issues the Certificate of Approval and forwards the materials to the Department of Neighborhood and Environmental Programs. The permits administrator will notify you your permit is ready.

**If you disagree with the HPC's decision, you have the right to appeal to the Circuit Court of Anne Arundel County.**



*Inappropriate drawings: the scale and character are not adequately conveyed, nor are there any dimensions.*



*Appropriate drawings: while in free hand, this drawing does adequately convey the scale and character of the proposed work.*



*Appropriate drawings: mechanically drafted to scale, this drawing best conveys the character of the proposed work.*

**SAMPLE IMAGE**

## The Historic Preservation Commission's Design Guidelines

## Chapter IV: Principles and Guidelines

### Design Principles and Guidelines

#### Introduction

Architectural styles alone do not provide enough information about buildings to be used as a basis for evaluating proposed changes to existing buildings and proposed new buildings. Evaluation through the application of the design principles of historic architecture is a more precise and more descriptive method of considering the appropriateness of proposed changes. Design principles provide a vocabulary for evaluating new buildings within an existing historic context. It is not the goal of the historic district ordinance to encourage new buildings to copy historic styles. To the contrary, the ordinance encourages good contemporary design which follows the design principles of existing neighboring buildings, and respects the scale, proportions, order, rhythms, and materials of the prevailing historic context.

Historically, stylistic features were an integral part of original building design. Over time, stylistic features were applied to alter the appearance of the building shell. As an example, a row of brick row-houses may feature examples of more than one architectural style and yet remain a very homogeneous group by the consistent use of architectural design principles. The common building scale and proportions, the facade material, the rhythms provided by window and door openings, and the constant cornice heights make the differences in architectural styles a secondary consideration.



Cornhill Street, 2004. Although several architectural styles are represented in this streetscape the overall character of the row is one of architectural harmony. The common building scale and proportions, facade materials, the rhythms provided by window and door openings, and the constant cornice heights make the differences in architectural styles unimportant.

### Principles of Historic Architecture

#### Scale

Scale maybe thought of as the relationship of the parts to a whole. Scale in architecture is a measure of the relative or apparent size of a building or building component in relation to a known unit of measure or a familiar size for such a component. A building is of human scale when the size of architectural components relates to the size of an adult human body. A building may be said to be of residential scale when

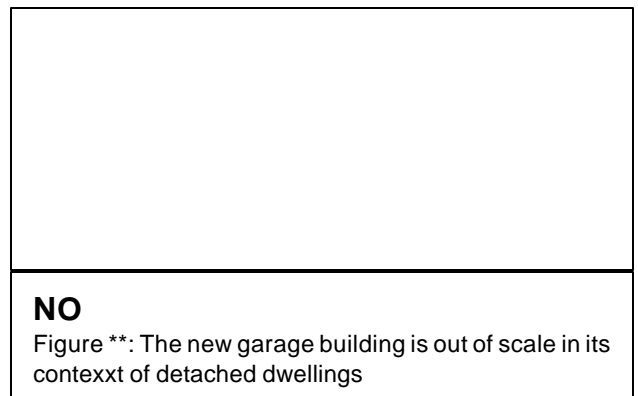
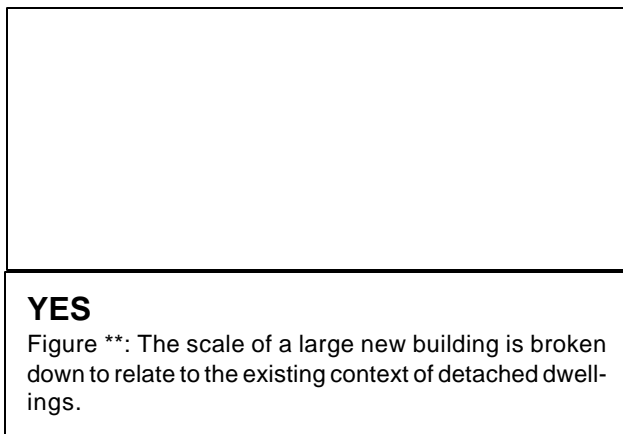
Front Elevation of the center block of the James Brice House, 42 East Street, 1767. The scale of this facade relates to the dimensions of the human body.

## The Historic Preservation Commission's Design Guidelines

its architectural components, such as doors, windows, and rooms, are of sizes typically encountered in buildings where people dwell. Building components, such as familiar size doors and windows are said to be scale-giving elements which can be used as visual measuring devices in their context. Scale is perhaps the most important design principle to be considered in evaluating proposed new construction in historic neighborhoods.

The principle of scale applies to both individual buildings and to streetscapes. In an urban setting, where each building functions as a part of the larger streetscape, building scale is of paramount importance. The scale of any proposed building relative to the size of adjacent "building units" is both an issue of 1) dimension, i.e. the overall size of the proposed building mass compared to existing buildings, and 2) the visual relationship of windows and doors of an individual building relative to the same components on its historic or contemporary neighbors.

Outdoor spaces, including streetscapes, have scale as well. The walls of buildings, hedges, fences, and outbuildings create outdoor spaces where scale is created by the height and spacing of buildings, the width of the street, and landscape elements. The intimate scale of Annapolis streetscapes is formed by the residential scale of buildings, the width of the street, the placement of buildings on their lots, the human scale of building features such as railings, porches, windows, shutters, doors, and the presence of trees and shrubs.



Sketch of a simplified street front. A large building planned within an existing residential neighborhood may be given a residential scale by breaking down its mass into building blocks (building elements) that are the same scale as neighboring buildings.

An institutional or commercial building newly constructed within an existing residential neighborhood may be described as having a neighborhood scale if its overall size is similar to typical neighboring residences, or if the whole is broken down into building elements that are similar to its neighbors.

The architectural diversity of Annapolis streets is visually pleasing because within the differences in styles there remains a harmony of scale. This harmony is enhanced through the use of common building materials bricks, clapboards, shingles, window panes made of natural materials and using traditional construction methods. The harmony is further enhanced when these materials are utilized in units, which are of a human scale.

The contrast in scale of the 18th century great houses within a setting of more modest dwellings reveals the social order of the pre-industrial city, where homes of the wealthy were distinguished by size rather than by being segregated into prestigious enclaves. The mix of large and small size dwellings is one of the most significant qualities of the Annapolis streetscape.

Conversely, in the commercial, governmental, and institutional areas of the district, new large buildings of modern day function intrude upon a historic setting. Building size and age correlate closely in these areas; newer buildings tend to be larger. The significance of the size of the Capitol and the churches is diminished as more and more large buildings are constructed, because the diversity in scale these historic public buildings once provided has been diluted.



(top) The common brick, handmade in the eighteenth century, is scaled to the human hand.

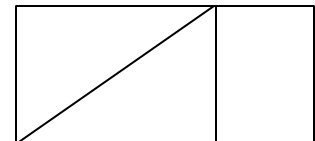
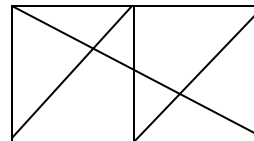
(middle left) Georgian house dependencies make a transition between the large central blocks of the great houses and the neighboring nineteenth century infill. On the left is the Paca house and garden, on the right is the James Brice House. The mix of large and small scale dwellings is one of the most significant qualities of the Annapolis Streetscape.

## Proportion

Proportion in architecture deals with the comparative relationships between parts with respect to size and ratio of dimensions. In a well-proportioned building the parts of the building are arranged in a harmonious and balanced way. Our visual sense of proportion derives from the Renaissance:

*"The purpose of proportion is to establish harmony throughout a structure - a harmony which is made comprehensible either by the conspicuous use of one or more of the orders as dominant components or else simply by the use of dimensions involving the repetition of simple ratios."* (John Summerson, *The Classical Language of Architecture*, Cambridge, MA: MIT Press, 1963, page 8).

Numerous proportioning systems exist in western architecture, all devised with the intent of creating a sense of order among elements in a visual composition, and all based on the principle that certain mathematical relationships express harmony. The most well known system of proportion is the Golden Section, which dates from ancient Greece. The Golden Section was thought to embody the proportions of the human body. Other systems of proportion have also been used.





## The Historic Preservation Commission's Design Guidelines

From the sixteenth century to the nineteenth century, there was a consensus in architecture that the parts should correspond to the whole and to each other. Such reasoning required planning prior to construction. As a result, detailed facade studies were made to analyze the proportions of facade elements relative to the whole. Classically inspired proportion in American architecture was introduced to the colonies principally by means of English pattern books and carpenter's guides. Using such printed information, craftsmen in eighteenth century America were able to provide even modest dwellings with exterior moldings and trim originally designed for grander houses. The visual harmony, which is so noticeable in Annapolis, was the result of the skill of the local craftsman and the ready availability of published guides.

In Annapolis, the proportions of windows and doors relate quite directly to the proportions of building elevations. The vertical proportions of a tall rowhouse are reinforced and repeated in the vertical emphasis of its windows, doors, and even the door paneling. The horizontal proportions of the great houses are repeated in the planar areas of brick between windows, and floor plans.

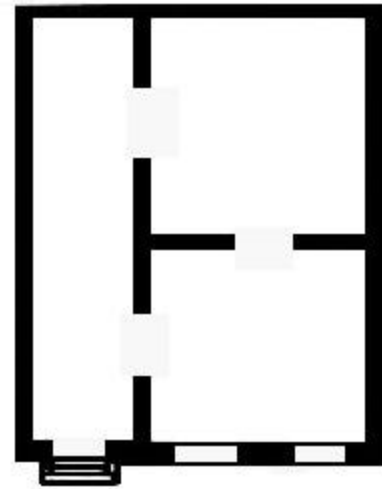
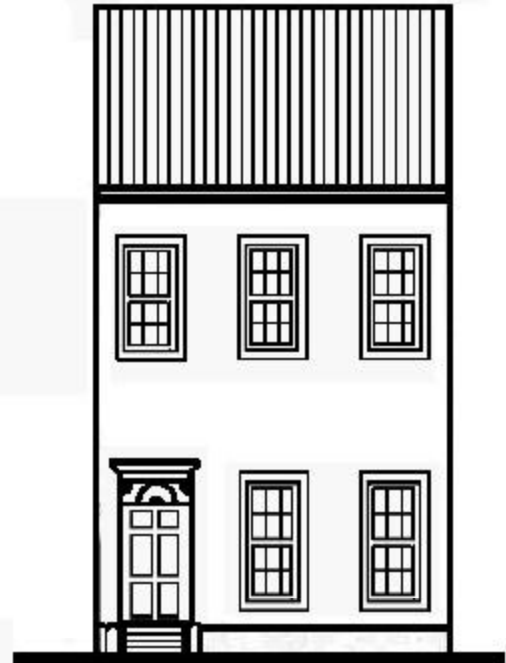
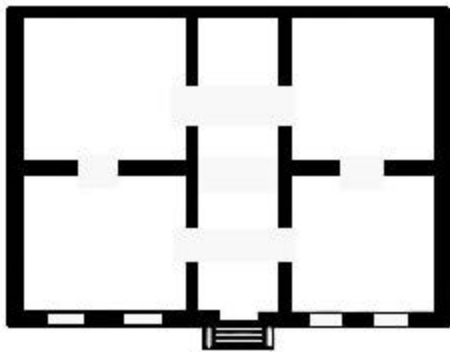
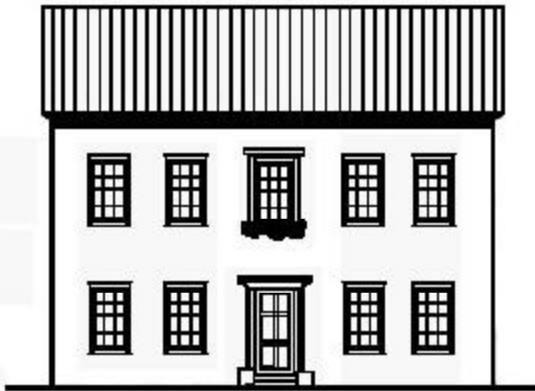
### Order

Order in architecture refers to the arrangement and relationships of the parts of a building. The first level of analysis of a building facade is its balance. Doors, windows, and other elements of a building's design may be said to have visual weight that balance around a visual axis. A symmetrical facade, in which a center doorway is flanked by an equal number of evenly spaced windows on each side, is a highly ordered facade. A symmetrical facade suggests to the viewer that an equally ordered plan consisting of center hall and flanking rooms exist inside. A symmetrical facade is more formal than an asymmetrical one, and may be used to convey the stature or significance of a more important community function (such as a church or courthouse) or a higher social status (such as a great house). An asymmetrical facade is generally less formal and less pretentious. Although the side-hall row houses of Annapolis have asymmetrical facades, they are, nonetheless, ordered. This order derives from the relationship of the exterior door and window arrangement to the interior floor plan.



(above) Proportioned study of the street and garden facades of the Hammond Harwood House. (below) Drawing of a 19th century commercial building. The vertical proportions of the facade are repeated in the proportions of the doors, windows, and window panes.

Balance in facade design. The first level of analysis of a building facade is its balance. Doors, windows, and other elements of a building have visual weight that balance around a visual axis,



(above) Front elevation and plan of a center hall plan house. The symmetrical facade is a highly ordered facade. The center doorway with two windows on either side implies an ordered plan consisting of center hallway and flanking rooms. (right) Front elevation and plan of side hall row house. Although the side plan has an asymmetrical facade, it is ordered. This order derives from the relationship of the exterior arrangement of door and windows to the interior floor plan.

Each architectural style typically has embraced a system of scale, proportion, and order determined by the theoretical basis of the style. In the late-nineteenth century "Revival" styles, a deliberate effort was made to break away from the rules or principles governing classically inspired architecture. The Revival styles emphasized the romantic, avoided symmetry, and emphasized changes in scale and proportion to create picturesque compositions.

(right) 86-88 State circle, 1878. This pair of semi detached dwellings skillfully employs the Queen Anne Revival use of projecting bays, paneled brick chimneys, specialized window shapes and picturesque composition.



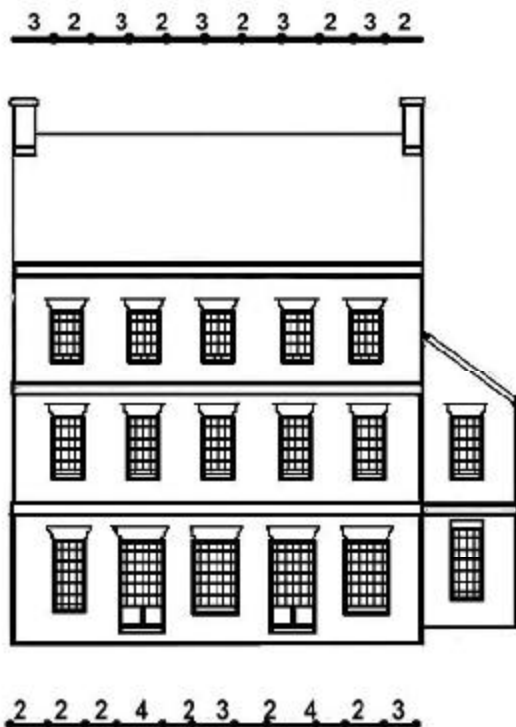
## The Historic Preservation Commission's Design Guidelines

### Rhythm

Rhythm in architecture refers to the spacing and repetition of building elements. Almost all buildings are made of elements that repeat themselves, for example windows on a building facade or courses of brick. Rowhouses along a street create a rhythm by repeating a similar width, due to the length of traditional floor joists. Detached dwellings in Annapolis create a pattern of solid and void along some streets. Building components, such as porches and stoops, also create a pleasing rhythm along streets.

The rhythm of a building facade is created by the pattern of alternating wall and window areas, reinforced by the pattern created by multi-pane sash windows.

Windows in historic building facades are usually not uniformly spaced, creating subtle complexities, which express the order of the building plan. Because the modern office building does not require natural light for interior working spaces, it is characterized by undifferentiated space, with a resulting standardized window pattern. This monotony, constituting a lack of historic rhythms, is one of the most frequently repeated criticisms of modern architecture. It is particularly destructive to the character of a historic district.



(above and below) The syncopated rhythm of porch posts and breaks in the porch railings relate directly to the entrance doors of these row houses. The rhythm of the stoops along Pinkney street expresses and identifies individual dwellings along the row,



(left) North elevation of 99 Main Street, 1790. The pattern of windows and wall on a facade creates a rhythm along the street. The change in window width and resulting change in rhythm from the first floor to the upper floors increases the visual interest of the facade. (Drawing courtesy of the Historic annapolis Foundation)

## DESIGN GUIDELINES

***All Historic Preservation Commission applications shall be reviewed on a case by case basis to provide guidance on appropriate design.***

The historic district possesses a strong urban character formed by its Radial City plan, sloping terrain, and views to the water. Within this unique framework survives an outstanding collection of eighteenth century Georgian houses amidst nineteenth and twentieth century buildings of diverse styles. For all its diversity, there is a visual unity within the historic district, which results from the human scale of the district's buildings and streetscapes. It is this unity which the ordinance seeks to preserve.

The purpose of the Annapolis historic district ordinance and these design guidelines is to protect the character of historic streetscapes and buildings within the historic district. This protection is achieved in two ways: **1) By encouraging new design which is visually compatible with a historic setting, and 2) By promoting alterations which are sensitive to historic buildings and streetscapes.**

These guidelines provide the criteria required for applicants to design and to make changes which contribute to the district. Although the design guidelines are presented as a list of discrete items, the Commission's review of any application for a proposed change is not a fragmented visual evaluation. Instead, the Commission considers the overall unity and relatedness of the design to its setting. Relatedness in this sense refers to a similarity of architectural aspects to create a unified harmony of its parts to the whole. This relationship of parts to the whole applies on two levels: **1) the building as a part of the whole streetscape, and 2) the parts of a building relative to the overall building.**



Aerial view of Annapolis. The radiating streets of the original town plan can be seen. Courtesy Historic Annapolis Foundation

# The Historic Preservation Commission's Design Guidelines



Partial plan of the historic district street intersections. Triangular and other unusual-shaped lots were created by the intersection of radiating streets with other streets. At all street intersections, corner buildings should follow the property lot lines in order to reinforce the town plan.



View of the Maryland Inn, Looking down Main Street. The triangular plan of the buildings end strengthens the urban form of radiating streets. (Courtesy of the Maryland State Archives MSA SC 985-77)

## ORGANIZATION OF GUIDELINES

The guidelines are organized following the five broad preservation goals of the Historic Preservation Commission, as follows:

- A Guidelines to preserve and enhance the city's historic urban form.**
- B Guidelines to preserve and enhance individual historic streetscapes.**
- C Guidelines to facilitate compatible landscape and site design.**
- D Guidelines to preserve and protect historic buildings, materials, and elements.**
- E. Guidelines to preserve archaeological deposits and artifacts or the information they contain.**

## A GUIDELINES TO PRESERVE AND ENHANCE THE CITY'S HISTORIC URBAN FORM

### A.1 The Town Plan and Focal Points

*New buildings should reinforce the historic town plan of Annapolis and should respect traditional views and visual focal points including the State House, St. Anne's Church, and the water.*

The dramatic pattern of streets converging on major spaces and radiating outward to views of the water (or other streets leading to the water) can be adversely affected by site planning and building design which does not reinforce the pattern. For example, large buildings at the visual terminus of a street may alter the human scale of the street and block historic views beyond. Changes in building setbacks also may alter the scale of the street and disrupt the constant visual width of the street space.

### A. 2 Reinforcement of the Unique Town Plan

*New development on corner lots should preserve and reinforce the unique geometry and spatial relationships formed by these intersections.*

The unusual triangular shaped lots of radiating street intersections are expressed in the floor plans of historic corner buildings such as the Maryland Inn (Figure 56), and should be expressed in new buildings.

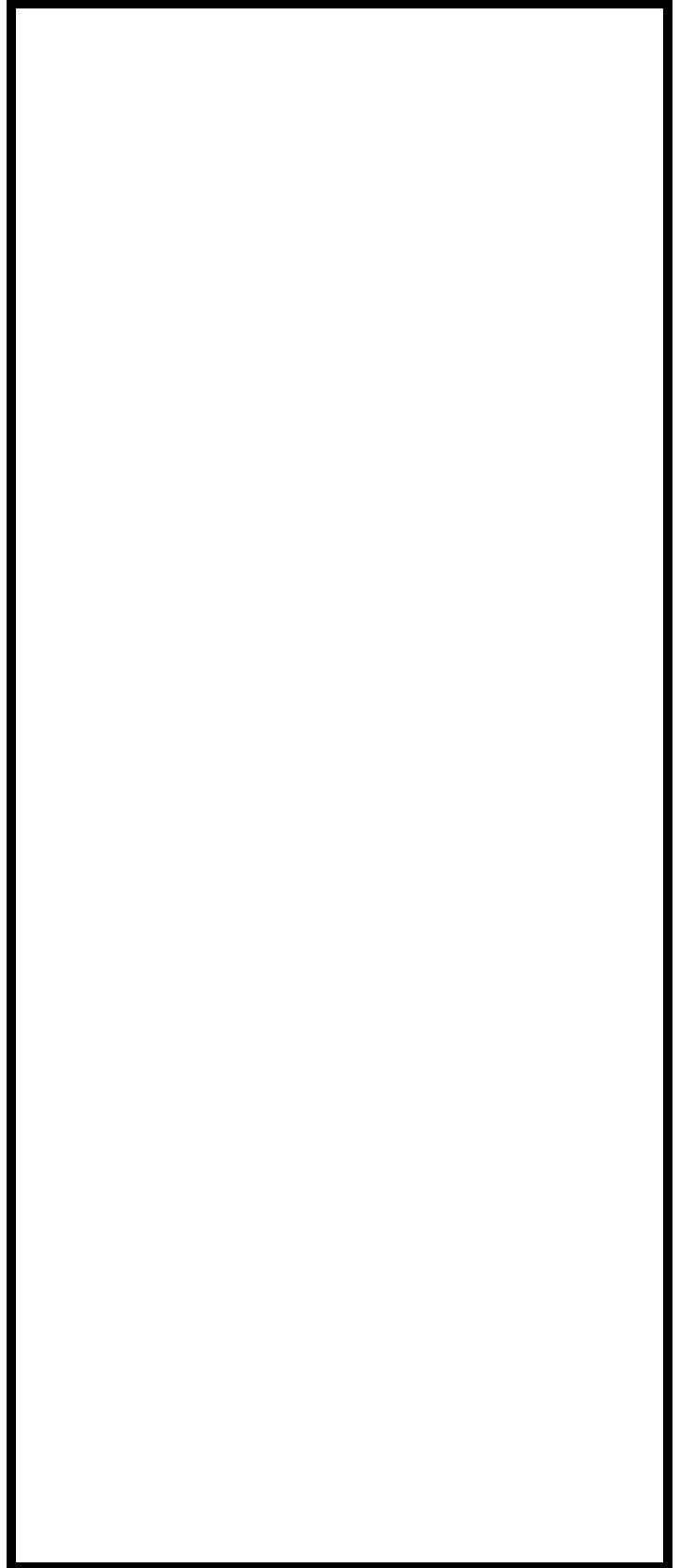
Corner buildings at right angle corners should follow the street form, and should visually relate to both streets.

### A. 3 Views from the Water

All projects which are visible from the water shall respect and reinforce the historic character of the district ***and shall respect traditional views and visual focal points.***

The earliest settlements in the city were along Spa Creek and the Severn River. Visitors to Annapolis often came by waterborne transportation making the system of rivers and creeks an important gate way to the District. View sheds of the water as well as historic streetscapes as seen from the water have a shape and proportion that have evolved in response to the growth patterns of Annapolis. The scale, placement and configuration of new structures, and plantings within these view sheds need to be carefully planned so that these new elements do not alter or obscure the character of this historic patterns. Beyond the larger scale elements, an effort should be made to eliminate smaller objects that are likely to produce a sense of visual clutter. Visual clutter competes with and obscures the historic sense of space that is so essential to understanding the urban planning of Annapolis and its historic connection to the water.

City code provides for the establishment of a view cone wherever a public right-of-way terminates at a waterway (see Section 21.54.100). **Fences, walls or plantings within the view cone cannot exceed 6 feet in height and must be transparent above forty-eight inches (48").** Trees shall not be planted closer than 15 feet apart so as not to form a visual barrier. All plantings other than trees must be maintained at a height of forty-eight inches (48") or less. The height of a fence, wall or planting shall be measured from the grade of the public right-of-way. In the case where there is a change of grade, at no point along the barrier shall the height exceed the limits stated above except in such case where there are documented historic records to the contrary. The handrails and guardrails around open terraces and open porches within a view cone shall be transparent.



# The Historic Preservation Commission's Design Guidelines

## B GUIDELINES TO PRESERVE AND ENHANCE INDIVIDUAL HISTORIC STREETSCAPES

### Introduction

The residential streetscape is an ensemble of street, sidewalks, fences, vegetation, and buildings. Each part is a layer in the transition from public to private space, and each is subject to the review of the Historic Preservation Commission. Public space includes the street paving for vehicles and sidewalks for pedestrians. Front yards, stoops, and porches, while privately owned, are visually semi-public. Rear yards and side yards separated from the street by fences or hedges are private spaces. A well-maintained walk, plantings, and a preserved building are public gestures representing the efforts of generations of townspeople to create a public presence in the city, which transcends personal gain.

Buildings and landscape elements form walls of outdoor spaces, which become the public halls and reception rooms of the city. Street and sidewalk paving is the flooring of these rooms, and the vegetation and street furniture the furnishings. The historic district ordinance is in place to protect the streetscape from insensitive change. The ordinance discourages the removal of landscape elements and obliteration of the street scape "walls" by a change in setback, any increase in the height and width of the "walls," removal of the historic human scale, or disruption of the existing order and pattern of rhythm along the street.

A Shows a section of the most compact residential development in the historic district, for example, Fleet Street.



B Shows a section of a commercial block, for example, Main Street.



C Shows a more suburban pattern of houses with front yards and landscaping, for example, Southgate Avenue.

## GUIDELINES FOR BUILDING DESIGN

### B.1 Visual Relationships between the Old and New

*A new building or addition should visually relate to contributing historic buildings in its immediate neighborhood rather than to buildings in the historic district in general. The "immediate neighborhood" is generally defined as at least 1/2 block in both directions.*

The Historic Preservation Commission will consider the appropriateness of a proposed design for its specific location. Designs or changes approved elsewhere in the district do not act as a precedent for a design under consideration. The immediate neighborhood of a proposed alteration, addition, or new building includes the subject lot and all lots on both sides of the street on which the lot fronts and the interior of the affected blocks for projects impacting the rear of the subject lot. For a corner lot or a lot adjacent to a corner lot, the immediate neighborhood includes all sides of the intersection. Where a lot falls near the edge of the historic district, historic buildings located near but outside the district boundaries are included in the lot's immediate neighborhood.

### B. 2 New Building Design

*The design of new buildings and additions should be compatible with but not imitate existing historic buildings.*

New buildings, which merely imitate the forms and materials of historic buildings, dilute the quality of existing historic structures. Just as a museum would not present copies of art alongside of original works of art, copies of historic buildings among genuine ones are discouraged. Creative building design, which is compatible with the character of the immediate neighborhood, is encouraged.

New buildings should be designed to strengthen the unity of the existing streetscape, and should follow the design principles of historic architecture described in Chapter II. New buildings should not be mistaken for historic buildings.

Plans and sections of "representative" streetscapes in Annapolis. There is no "typical" streetscape in Annapolis. The size of buildings, width of street, setbacks, and building use vary from neighborhood to neighborhood.

Immediate neighborhood of a lot at the center of a block.

Immediate neighborhood of a corner or near-corner lot.

A new building should relate to the predominant historic characteristics of its immediate neighborhood.



## The Historic Preservation Commission's Design Guidelines

District	Height of Cornice at Setback Line	Maximum Roof Height
District 1	22'-0"	32'-0"
District 2	28'-0"	38'-9"
District 3	35'-0"	45'-0"

Please Contact the Planning and Zoning Department for more details

Height and bulk of new construction are regulated by the Historic District Ordinance.



Anne Arundel County Courthouse, Church Circle. Despite its large size, the court house facade facing Church Circle has a human scale because of the skillful changes in plan and additive massing. (Marion Warren)

### B. 3 Building Height and Bulk

*New buildings should respect the bulk and height of neighboring buildings. The facade height and proportions of new buildings should be compatible with the predominant character of other buildings in the streetscape.*

Building height maximums and bulk regulations are contained in Article 21.62.180 of the Annapolis Historic District Ordinance. To determine in which height district your property is located, please contact Planning and Zoning. The city code reflects the maximum allowable height, however the HPC may require a lower height based on the specific site and proposed building.

Limiting the bulk and height of new construction is essential to protect the human scale of Annapolis streetscapes. When viewed from the street, the facade of a structure is its primary visual presence. The facade's sidewalk-to-cornice height and width are the predominant dimensions seen from the street and give the building scale and proportion. If the facade is not a single plane, the dimensions of each plane facing the street usually establish the facade's scale. A skillful historic example of a large building "broken down" to a human scale by means of changes in planes is the Anne Arundel County Courthouse (1824 and 1892) located on Church Circle.

#### B. 4 Relationship of Facade Parts to the Whole

*All parts of a new building facade should be visually integrated as a composition, which should relate to adjacent buildings.*

The size and proportions of facade elements such as doors, windows, cornices, and water tables emphasize the vertical and horizontal dimensions of a facade. Exaggeration of these elements and the use of ribbon windows, vertical stacks of windows, and contrasting color brick courses create a design that is not compatible and out of proportion with historic buildings. The building cornice is a classically derived design feature, which caps the facade wall and finishes off the roof form. The scale and ornamentation of the cornice is proportioned to the dimensions of the facade and style of architecture. The facade of a new building or addition should be capped by a cornice relating to the scale and articulation of the proposed facade and other buildings in the immediate neighborhood.

#### B. 5 Scale and Massing of Large Buildings

*Large new buildings should be designed as a series of masses or building elements compatible with the immediate neighborhood.*

"Building elements," as referenced in the Historic District Ordinance Height and Bulk Limits, Chapter 21.62, Article 2, are the traditional size "building blocks" or masses most prevalent in the neighborhood of the proposed new building. The massing or volumetric shape of a building greatly affects the scale of a building and underlies all other architectural features.

The typical Annapolis building is a simple volume, usually two stories in height, topped with a sloped roof. Large traditional buildings consist of assemblies of building blocks. This method of assembling building blocks is described as additive massing. It was traditionally employed in enlarging and adding to existing buildings, as well as in planning new structures. A sense of order is always maintained by keeping one mass visually dominant. The five-part Palladian plan, with its symmetry of smaller parts flanking a large central mass is the epitome of formal additive planning in Annapolis.

Figure \*\*: Example of inappropriate facade. The fenestration of the building is not compatible with surrounding historic buildings.



**YES** A successful example of a large building broken down into multiple "building elements".



**NO** The large mass and size of this new building is not compatible with its immediate neighborhood.

## The Historic Preservation Commission's Design Guidelines

Traditional additions to an attached and a detached residence. The visual prominence of the original building is maintained.



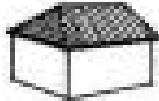
NO Additions that are not acceptable within the historic district.



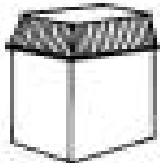
Gable



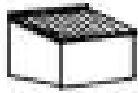
Gambrel



Hipped



Mansard



Shed/Flat

Prevalent roof form types in the Annapolis historic district.

### B. 6 Size and Massing of Additions

*Additions shall be designed to be subordinate to the main part of the building in terms of massing, height, scale and detail.*

The historic building should retain its original massing and visual characteristics. Additions, which compete in size with original buildings, are strongly discouraged. If the addition is large relative to the existing building, it should be carefully designed with setbacks, offsets, hyphens, change of materials, or mediating architectural details relating to the original structure. The addition of projecting bays, oriel windows, or other incompatible additions should be avoided.

***Additions, which compete with or obliterate an original structure are not acceptable.***

### B. 7 Cornice Heights

*The eave height or cornice elevation of new buildings should relate to the cornice or eave height of adjacent buildings.*

Where all buildings in a row of three or more buildings are at the same height, the cornice height of a new building should horizontally align with the contiguous cornices of the other structure.

### B. 8 Roof Shapes

*Roof shapes on new buildings or additions should visually relate to the roof forms and slopes on neighboring historic buildings.*

The predominant roof form in the historic district is the gable roof. The most common roof forms on additions were gable and shed. On many row houses and commercial buildings, a shallow pitched shed roof was completely concealed behind a decorative parapet or a false mansard roof.

The pitch (slope) of a roof is related to the roof type. Gable roofs should not have less than a 7-in-12 pitch (7 inches of roof rise over a horizontal distance of 12 inches). Steeper roof pitches should be governed by the individual context. Shed roofs with sheet metal roofing may have a low pitch. Gambrel roof slopes should be based on a historic precedent. **Modern, simplified forms of the Mansard roof shall not be permitted.**

**B. 9 Reconstruction of Building Components**

*Replacement of missing building elements and proposed reconstruction of building components shall be based on surviving physical evidence and on historic photographs.*

Where traces or fragments of removed building elements survive, they should be recorded and preserved for use in reconstructing the missing element. Wherever possible, the reconstruction of missing building elements should be based on physical remaining evidence of the original element. Where inadequate physical traces survive, reconstructed elements should be determined by enlargements of historic views.

**GUIDELINES FOR SITE DESIGN****B.10 Prevailing Setbacks**

*The prevailing setback line at the street should be preserved. The pattern of setbacks surrounding a specific site may be considered as well.*

Any new construction should address the street in a manner consistent with neighboring structures and the overall street form and character. The facade of a planned new building should respect the alignment of existing building facades relative to the sidewalk edge. On blocks where buildings are set back, a new building should be set back to the prevailing setback line.

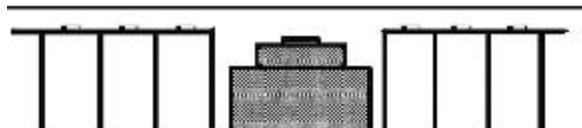
The presence of front and side yards varies from street to street in Annapolis. For any proposed addition or new building, the immediate neighborhood of the subject property will be considered in establishing an appropriate setback for the proposed construction.



Historical photographs such as this view of 80 East Street provide invaluable information regarding the earlier appearance of historic buildings. (Willie Graham)

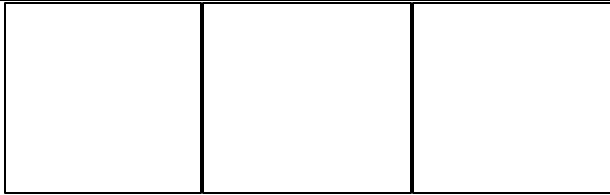


**Yes** The new building (shaded) blends into the existing streetscape by being broken down into building elements and by repeating the prevailing setback.



**No** The new building (shaded) is not compatible because it is wider than existing buildings on the street and because the front facade is set back from the front lot line.

## The Historic Preservation Commission's Design Guidelines



A new building or addition in a neighborhood of regularly spaced houses should follow the existing pattern. Addition "A" encroaches on its side yard interrupting the spacing between houses. New buildings "B" conforms to its immediate neighborhood. Building "C" is built the full width of its lot, disrupting the rhythm of spaces and buildings.



Stoops on Pinkney Street provide a sense of human scale and they create a rhythm along the street. Courtesy of Mariah McGunigle

### B.11 Building Widths and Spacing

*The prevailing relationships of building widths and the spaces between buildings should be respected and preserved.*

Where buildings are built out to the side lot lines, new buildings should be built out to side lot lines to maintain the sense of a "wall" along the street. Where buildings are clearly separated from one another by side yards, new buildings and additions to existing buildings should not encroach into the side yard spaces. Where the spacing of buildings and side yards creates a rhythm, new buildings and additions to existing buildings should not alter that rhythm.

### B.12 Stoops and Porches

*New construction should incorporate traditional elements, which give scale to the streetscape such as porches or stoops, when they are present on adjacent historic buildings.*

Stoops and porches make two important contributions to the streetscapes of Annapolis: 1) they provide a sense of human scale for a tall masonry wall, and 2) they create a rhythm along the street. See also D.23.

### B.13 Garages and Driveways

*Garages, and surface parking areas shall be concealed from the street by their location or by screening with architectural or landscape features.*

Garages, driveways, and surface parking areas are twentieth century introductions to the historic district. For new garage or driveways construction to be considered, plans must be in scale with the proportions of the site and consistent with the architectural era of the existing structures. When the HPC deems a new garage appropriate, the structure should be placed at the rear of the lot, detached from the main house. The scale and detailing of the primary façade of the garage should be similar to the historic residence, and to other outbuildings in the district.

## C GUIDELINES TO FACILITATE COMPATIBLE LANDSCAPE AND SITE DESIGN

### C.1 Landscape Design and Materials

*Landscape designs and materials should be appropriate for both the streetscape and for the building to which they directly relate. The Commission shall be stricter in its criteria for landscaping fronting the public way than for the areas not visible or typically considered private landscape areas.*

Landscape design, materials, and plant preferences have changed over time. Within the historic district, landscaping visible from a public way should be traditional in character, relating to both the building on the site and the streetscape in general.

### C. 2 Topographical Features

*Historic topographic features should be preserved wherever possible.*

To comply with Secretary of Interior Standards, the relationship of a structure to its site should not be altered except in instances of the restoration of a historic landscape. Documented features may be restored. Leveling or terracing a lot that was traditionally characterized by a natural hillside is not recommended. All grading must be approved by the City and done with a grading permit.

### C. 3 Building Access for the Mobility Impaired

*Building accessibility for individuals with disabilities should be achieved without compromise to historic materials or to character-defining elements of historic buildings and sites.*

Every effort should be made to avoid ramps & handicapped lifts on primary facades of buildings. Methods of achieving accessibility should be integrated into the site plan.

### C. 4 Tree Removal

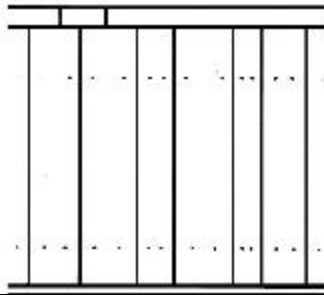
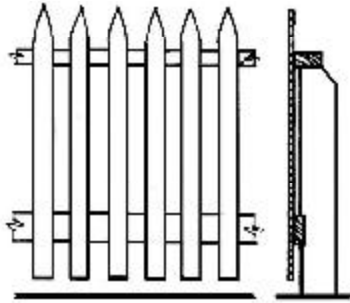
*Mature trees and shrubs should be preserved whenever possible.*

Trees cannot be removed without a permit from the Department of Neighborhood and Environmental



View of unobtrusive handicapped access ramp, St. Anne's Church.

## The Historic Preservation Commission's Design Guidelines



Picket fences and vertical board fences are appropriate for 1850's buildings.



Programs and the HPC. The Historic District is located within the state Chesapeake Bay Critical Area and any tree that is removed has to be replaced according to a formula based on the size of the tree. Replacement may occur either on site or off site.

### C. 5 Retaining Walls

*Retaining walls shall be built with traditional masonry materials and methods.*

**Railroad ties, pressure treated lumber, simulated stone and woods are not appropriate for use as retaining walls or as decking**

### C. 6 Fences and Other Elements

*Fence designs and site walls for existing buildings should relate to the architectural style of the building. Fence designs and site walls for new buildings should relate to both the new building and to the predominant style of fencing of neighboring buildings. Arbors, pagodas and other elements must be consistent with the overall style and are subject to strict review. Fences are evaluated in three different categories: front, side and rear locations.*

Fences for pre-1850 buildings should be wood picket or vertical board construction. While Victorian style residences frequently employed elaborate ornamental fence designs, elaborate conjectural designs are discouraged unless clear photographic evidence survives for the proposed design on the affected site.

**The following fence types are not permitted/compatible with historic district landscapes: chain link, vinyl, trek, shadow box/board on board, and stockade. Latticework is an inappropriate component of fence design.**

Front fences should be low and visually transparent. Side fences should not extend beyond the front plane of the structure and may be higher than the front fence but not substantially alter the historic sense of open spaces between structures. Rear fences should not extend forward of the rear plane of the structure and typically define the private areas of the landscape.

## C. 7 Landscape Lighting

### C. 8 Landscape Planters

*Landscape planters should be made of red clay or tinted precast concrete and should relate in size, scale and detail to their site.*

Plastic, White concrete and wooden barrel planters are not appropriate.

### C. 9 Landscape Plant Materials

*Landscape plant materials should be carefully chosen, with consideration of their functional as well as aesthetic role. They should relate in size and scale to the building and spaces around the planting area on the site. Landscape plant materials that are appropriate for the period of the building are encouraged. Plant materials for a new building should be compatible with neighboring historic buildings and sites. Use of plant material to screen utility infrastructure is encouraged.*

**Plans shall be reviewed on a case by case basis to provide guidance on appropriate design.** Plant materials should relate in size and scale to the building and spaces of the site. The ultimate size and scale of the plants must be taken into account, as well as possible adverse effects on historic building materials. The use of native species is encouraged to reduce fertilizer and pesticide use and improve compatibility with local climate conditions. Lists of native plants and historically appropriate plant materials are available from historic preservation staff.

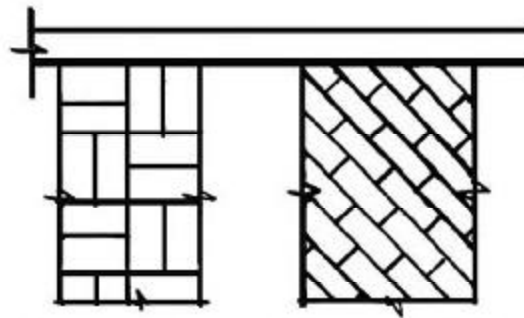
Historical landscape architects and horticultural specialists should be consulted for significant landscapes. Planting styles and designs should approximate the period of the building. Parterres would be appropriate to 18<sup>th</sup> century buildings, while foundation plantings would be a 19<sup>th</sup> century style.

### C.10 Curb Cuts and Off-Street Parking

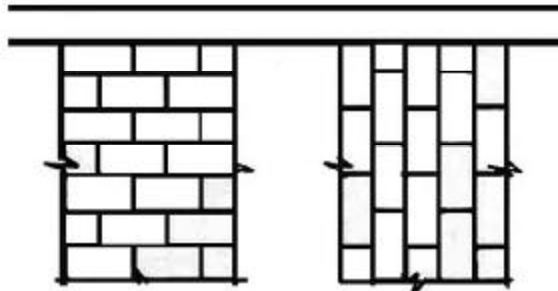
*Curb cuts and off street parking areas are discouraged. Where appropriate, they shall be carefully planned to protect the historical character of the property and adjacent properties. Paving materials should be historic, preferably bricks.*



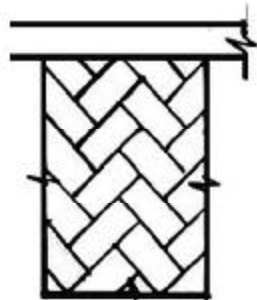
## The Historic Preservation Commission's Design Guidelines



Basket Weave      Diagonal Flat



Cross Flat      Running Flat



Herring Bone

Brick paving patterns which are pre-approved by the Historic Preservation Commission.

In addition to the visual appropriateness of a proposed curb cut or parking area, the Commission will also consider such physical factors as whether the cut will require altering the topography of the site and how the proposed drive will affect existing vegetation.

Asphalt and gray Portland cement concrete paving are discouraged, as are gray gravel and white stone. Preferred materials include crushed oyster shell, brick, and brick tire tracks.

### C.11 Sidewalk Paving Materials

*Sidewalk paving should match the material of contiguous property paving, or be brick. Brick should be laid in one of five traditional patterns. Paving materials for garden walks should be traditional: brick and crushed oyster shells are appropriate.*

### C.12 Street Furniture

*Street furniture such as benches, trash receptacles, bollards, news racks, bicycle racks and tables should be simple in character, constructed of wood and painted metal. They should be compatible with the style and scale of adjacent buildings and outdoor spaces. Consideration will be given to number and placement as well as resultant clutter in the approval process. Consideration may also be given to the interplay between the rhythm created by the street furniture and the architectural rhythm of the nearby streetscape.*

## **D GUIDELINES TO PRESERVE AND PROTECT HISTORIC STRUCTURES AND THEIR COMPONENTS**

### **D. 1 Secretary of the Interior's Standards for Rehabilitation**

*Except where more stringent requirements are stated in these guidelines, all work done on historic buildings should comply with the Secretary of the Interior's Standards for Rehabilitation (Chapter 3).*

### **D. 2 Demolition**

Demolition potentially alters the essential character and integrity of the historic district and shall be strictly reviewed prior to approval. The demolition of contributing resources (including but not limited to buildings, outbuildings, individual features and landscapes) conflicts with the Secretary of the Interior Standards and should not be approved. A Certificate of Approval may be issued if one of the following two conditions exists:

1. Demolition is ordered by the Department of Public Works/Permits/Inspections for the public safety because an unsafe or dangerous condition exists that constitutes an emergency. The emergence of such a public safety condition, which is determined to be the result of demolition by neglect on the part of the property owner, is specifically excluded from this provision.
2. The request includes the demolition of an inappropriate addition or incompatible building where such removal is determined not to adversely impact the streetscape and/or overall integrity of the District.

In its deliberations the Commission may consider the following:

1. The Significance of the resource affected –  
Definition of Significance (*still needed*)
  - a. contributing versus non-contributing
  - b. primary versus secondary component  
(garage, shed etc)

# The Historic Preservation Commission's Design Guidelines

- c. age of resource
  - d. within or outside the period of significance for designation of the NRD
2. Whether the resource is the only or one of the last remaining examples of its kind within the District
3. Whether the resource is a fine example of design, materials or workmanship
4. Evidence that rehabilitation/restoration is neither technically nor economically feasible due to the design, materials, location or other factors
5. Imminent collapse of structure and ability to stabilize
6. Feasibility of alternatives to demolition

***In accordance with City Code 21.62.090, no demolition except those undertaken for public safety shall be approved until replacement structure/use has been submitted and approved by the HPC.*** Archaeological research should be conducted prior to demolition (see section E for detail guidelines).

## D. 3 Preservation of Significant Original Qualities

*Distinguishing original and historic feature and qualities of historic buildings and their sites shall be preserved.*

These qualities include distinctive stylistic features, examples of skilled craftsmanship, and features such as original siding, roofing material, windows, and doors.

The restoration of historic building materials should be completed by craftsmen with specialized skills in building restoration.

## D. 4 Preservation of Building Changes

*Significant changes to historic buildings and sites which have taken place over time are evidence of the history of the building and should be preserved.*

Most buildings have evolved over time as technology and users changed. As a result, few buildings are in their original form. Although certain changes may be intrusive alterations to a building, most changes are



All header bond brick a stylistic feature rarely found outside of the Chesapeake region. Courtesy Dorothy Callahan

important because they reflect the changing needs of building occupants over time. **Changes, which have achieved significance in their own right, may not be eliminated.** However, removal of intrusive, insignificant alterations will be considered on an case by case basis.

#### **D. 5 Repair and Restoration Preferable to Replacement**

*Deteriorated historic architectural features shall be repaired unless documentation is provided of deterioration to justify the replacement of historic material. Original architectural features should not be changed or altered during the repair process.*

Patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading historic materials according to recognized preservation methods is preferable to replacement.

#### **D. 6 Missing and Deteriorated Components**

*Missing pieces and components of historic building features, which cannot be repaired, should be replaced with exact copies.*

Broken, missing or deteriorated portions of architectural features should be replaced with new materials, which exactly replicate the original design of the feature. Missing features should be replaced with accurate replications which are substantiated by physical or pictorial evidence rather than by conjectural designs or designs from other buildings. Where architectural elements, such as doors, are missing, the replacement door should be appropriate to the style of architecture of the building.

#### **D. 7 Cleaning of Historic Buildings**

*Exterior cleaning of historic buildings shall be done in the gentlest way possible.*

*Destructive techniques such as sandblasting are not permitted. Sealants are not allowed.*

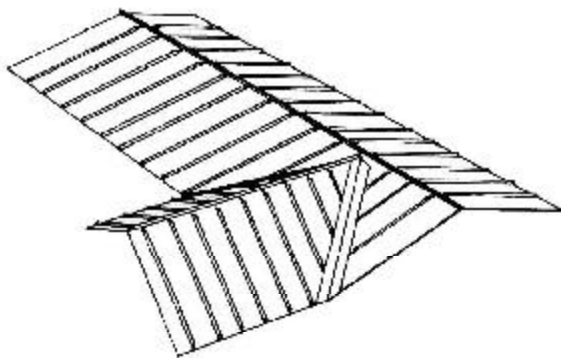
Wood siding should be cleaned using water and household detergent cleaner, scrubbing the wood work with sponges or natural fiber brushes, followed by a water rinse at garden hose pressure. Brick masonry should be cleaned using a detergent cleaner and water, or if required, using a proprietary masonry cleaner

## The Historic Preservation Commission's Design Guidelines

diluted in water, scrubbing with natural fiber brushes, followed by a low pressure water rinse. Cleaning methods that will damage historic building materials shall not be undertaken.

### D. 8 Exterior Colors

*While HPC does not review exterior paint colors, it is recommended that exterior colors used on historic buildings should be based upon paint analysis and historic documentation.*



Detail of standing seam metal siding.

## GUIDELINES FOR PRESERVING AND PROTECTING HISTORIC ROOF SYSTEMS

### D. 9 Protection of Overall Character

Historic roof systems and original roof elements, including steeples, domes, chimneys, dormers, and roof forms and materials, are important visual elements in the Annapolis historic district because of the topography of the city. The roof-scapes of buildings at lower elevations are visually prominent from higher elevations, and waterfront roof-scapes are silhouetted from the water (See Figure 57). Alterations that diminish or conceal these character-defining features are discouraged.

#### D. 10 Roofing Materials - Historic Buildings

*Historic roofing materials should be preserved. New or replacement materials should replicate or be compatible with the materials used on the existing structure.*

Where existing historic roofing materials survive, they should be retained and repaired. If deterioration is extensive and replacement is required, new roofing should match existing historic roofing materials. For flat roofs the choice of replacement roofing materials should be dictated by technical considerations. Selection of the historic roofing material should be based on physical evidence and/ or historic photographs.

New roofing should not be more rustic than the original material it is replacing. For example, sawn wood shingles are recommended for replacing existing wood shingle roofs; hand-split shakes are not. Life safety codes require that new wood shingles have fire retard coating. Replacement of existing asphalt shingle roofing with new asphalt shingle roofing is not prohibited, but replacement with the building's original roofing material (evidence for which is often found beneath the asphalt shingles) is strongly encouraged. Asphalt shingles were introduced about 1910, and for all buildings constructed prior to 1900 asphalt shingles must be only considered as a cheaper and less desirable substitute for either wood, slate, or metal. Where asphalt shingle roofing is the proposed replacement material, shingles should be a heavyweight, square tab strip shingles weighing not less than 290 pounds per square, of a color similar to the historic roofing material. **Unpainted, mill finished aluminum is not allowed for flashing, gutters or downspouts.**

Sheet metal roofing appeared in Annapolis after 1820 and was widely used. If metal roofing survives, it should be retained and repaired as necessary. Only severely deteriorated metal roofing should be replaced with new metal roofing, and any such substitution should be formed from rolled terneplate or copper, depending on the individual building. Preformed and field painted standing seam metal roofing systems similar to historic standing seam roofing are preferable to asphalt shingle roofing.



Example of a new standing seam metal roof being installed on a historic roof. Replacement was based on physical evidence.

## The Historic Preservation Commission's Design Guidelines

### D. 10a Roofing Materials - Additions

*Roofing materials used on additions to historic buildings should be compatible with the materials used on the existing structure.*

The roofing material of a proposed addition should match the roofing of the existing building. For example, where existing roofing is slate, new roofing should be slate or metal. Mixing wood or asphalt shingle roofing with existing slate is not recommended.

### D. 10b Roofing Materials - New Buildings

*The roofing material for a new building should relate to the design of the building and be compatible with the prevailing roofing materials in the neighborhood.*

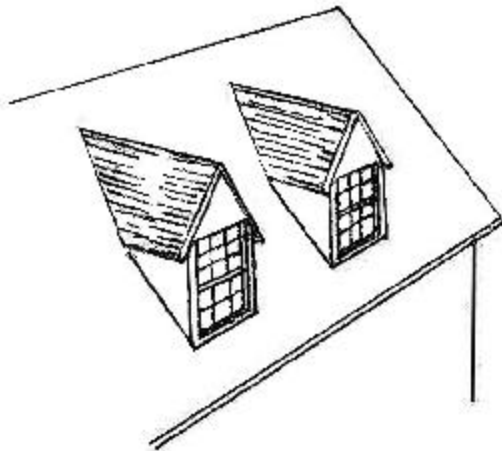
Roofing for proposed new buildings should relate to the overall design of the new building, and should follow the prevalent roofing material of the neighborhood. New buildings in the historic district should not be roofed with asphalt shingles.

### D. 11 Dormers

*Historic dormers shall be preserved unless documentation is provided of deterioration to justify the replacement of historic material. Dormer design, proportions, and placement on additions and new buildings should be compatible in size, scale, proportion, placement and detail with the historic gable and shed dormers found in the historic district. New dormers in existing roofs are discouraged.*

***New dormers in historic roofs are not allowed unless documentation exists that the new dormer would be a reconstruction of a historically correct element.***

In neighborhoods where shed dormers or segmental arch-headed dormers occur, new designs may be based on existing non-gabled designs provided they relate to the overall scale and proportions of the proposed facade. Dormer placement should be based on historic precedent within the immediate neighborhood of the affected building, and should be set back two feet from the wall below. The total overall width of dormer should be no wider than 1/2 of the overall roof width.



Traditional gable dormers. Dormer placement was traditionally part of the overall fenestration design.  
Courtesy Historic Annapolis Foundation

**No** Inappropriate Dormer example

## Building Towards the Fourth Century

## The City of Annapolis

Historic Annapolis buildings frequently employed dormers, either as part of an original design concept or as an addition to utilize attic space. Pedimented dormers were generally used on gable and hipped roof buildings, shed dormers were used on gambrel roof structures, and segmental arch-headed dormers were employed on mansard roofs.

### D. 12 Skylights

*Small skylights with a low profile may be permitted on roof surfaces other than the primary facade. Skylights will not be approved on front roof planes nor on roof planes facing Spa Creek or the harbor.*

All skylights should be of flat-glazed construction, mounted as close to the roofing as possible. Skylights should be designed as part of the overall fenestration of a building, relating vertically to other openings. Skylights will not be permitted that result in substantial Uplighting of the subject property or adjacent properties.

Skylights and dormers can rarely be successfully combined on a roof plane. Skylights should be sized and installed to fit between existing roof rafters to avoid damaging original rafters and over stressing the original structure.

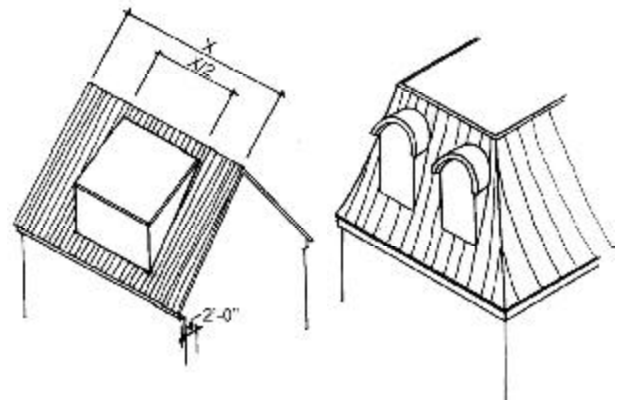
## GUIDELINES FOR PRESERVING AND PROTECTING HISTORIC WALL SYSTEMS

### D. 13 Historic Masonry

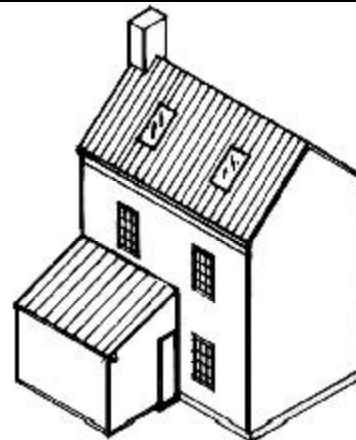
*Historic brick and stone masonry shall be preserved, unless documentation is provided of deterioration to justify the replacement of historic material.*

Brick is the prevailing masonry material in the historic district, often found constructed above stone foundations. Laid in English bond, Flemish bond, common bond, and header bond, Annapolis masons demonstrated great skill and imagination in their brickwork.

Historic masonry requires specialized treatment to be preserved. Repointing is not considered routine maintenance and is therefore subject to HPC review and approval. Although brick units themselves have a long life, mortar joints deteriorate over time and require



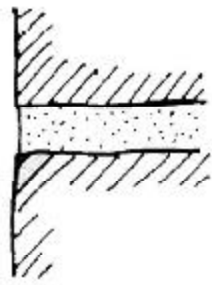
(above left) Shed dormer and (above right) segmental arch-headed dormers.



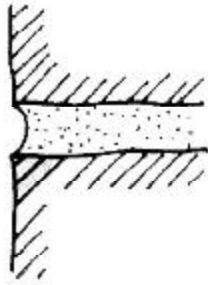
Innapropriate skylights



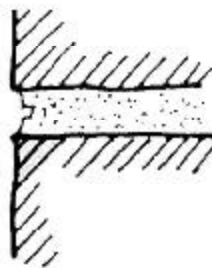
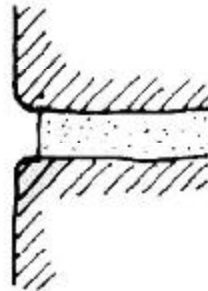
## The Historic Preservation Commission's Design Guidelines



Flush



Concave

Ruled/  
ScribedSlightly Recessed  
Struck Flat

Details of mortar joints in brick masonry.



Elevation showing siding and traditional components.

periodic renewal. Where repointing is required, care should be taken to ensure that the mortar mix selected matches the properties of the original mortar, that the brick is not damaged in the process of removing deteriorated pointing, and that the new mortar matches the color, texture, and tooling of the original mortar. Mortar match approvals by the Historic Preservation Commission will be made only on the basis of test panels applied to actual brickwork.

Existing buildings, which are painted, should be spot tested to determine the approximate date that the brickwork was painted and the condition of the original brick below. If the building has been painted for several decades, the owner may elect to repaint the building. Only under certain circumstances may exposed brick be painted for the first time. Prior to undertaking paint stripping operations, the Commission must review and approve a paint stripping test panel to assure that no damage is caused to the brick during the cleaning process and application of water-repellent coatings or other sealants are not permitted.

### D. 14 New Masonry

*The brickwork of building additions should be compatible with the brickwork of the existing building. The brickwork of new buildings should be compatible with the type and color brickwork prevalent in the immediate neighborhood.*

Many brick buildings in Annapolis are constructed of sand molded bricks, which were traditionally handmade and a shade of red. Modern extruded bricks, which lack the texture and variation of sand molded bricks, are generally not appropriate. The color, size, and texture of new bricks should be compatible with the brick colors found on historic buildings in the district.

### D. 15 Wall Siding and Trim

*Historic siding materials shall be preserved unless documentation is provided of deterioration to justify the replacement of historic material. New replacement siding materials should be appropriate to the style of the building and consistent with existing buildings in the immediate neighborhood.*

The choice of siding for many Annapolis buildings was a deliberate design decision, based on a combination

of architectural fashion, availability, and cost. The repair of existing historic siding is preferred to replacement. The visual character created by the texture and pattern of light and shadow shall not be altered by the replacement of any historic siding with different siding profiles or non-historic siding materials. Where repair of existing siding is no longer feasible, as determined by the Commission, replacement siding should replicate the existing material.

***Synthetic substitute materials for wood siding and trim are not appropriate in the historic district.***

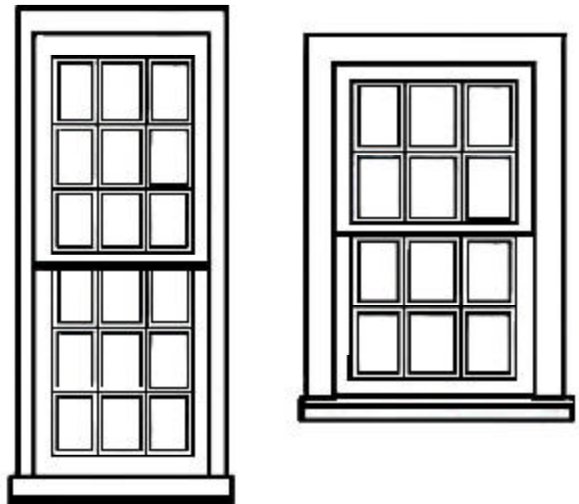
The siding used on additions should complement the siding of the existing building. Siding materials on new buildings should be compatible with traditional siding found within the immediate neighborhood of the new building.

## **GUIDELINES FOR PRESERVING AND PROTECTING WINDOWS AND DOORS**

### **D. 16 Historic Windows and Doors**

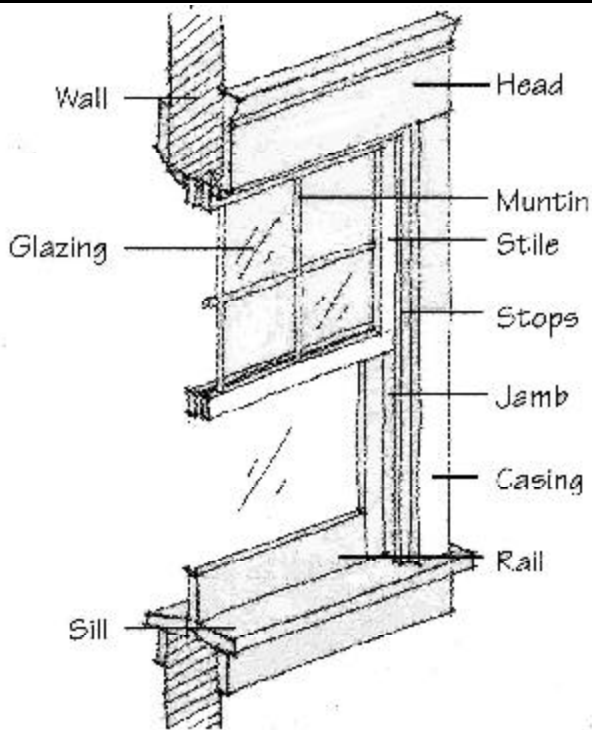
*Historic windows and doors shall be preserved in place unless documentation is provided of deterioration to justify the replacement of historic material. Where the severity of door and window deterioration requires replacement, the new units shall duplicate the historic in design, dimensions, and materials. Features which were previously removed and inappropriate replacements exist, may be replaced with historically appropriate replicas.*

Exterior combination storm windows that address heat retention issues may be acceptable provided the installation has minimal visual impact on the original fenestration. Storm windows shall have narrow perimeter framing (which does not obscure the glazing of the primary window). The meeting rail of the primary window must align with that of the storm sash. The painted finish on the storm window frame must match the color of the window trim. Exterior storm windows will not be approved for windows with arches, leaded glass, faceted frames or bent glass. Interior storm windows are an appropriate alternative to exterior combination storm windows. Replacement of missing doors and windows shall be substantiated by physical, documentary, or pictorial evidence.



Traditional double hung sash windows in Annapolis

## The Historic Preservation Commission's Design Guidelines



Anatomy of double-hung sash window. New divided light windows should employ integral muntins, not applied muntin grid. (Drawing from The San Jose Design Guidelines)



Example of inappropriate window punctures on a building's facade.

Annapolis enjoys a wide range of historic window types, ranging from the plank frame windows of the Sands House to the monumental windows of the Capitol to the Victorian storefronts along Main Street. Historic windows shall be repaired by means of consolidation, Dutchman repairs and other restoration techniques. When deterioration is too severe for the window or door to be practicably restored new replicate windows or doors shall be fabricated. Sash, glass, lintels, sills, frames and surrounds shall be duplicated in the same material and style.

In some cases, late nineteenth century residences in Annapolis have sashes fabricated in a one-over-one or two-over-two pattern at the front elevation and six-over-six sashes in the side and rear elevations. Where such a differentiation exists, it should be preserved. Likewise, one-over-one or two-over-two pattern sashes should not be replaced with six-over-six sashes simply because the small pane windows exist elsewhere on the building.

Occasionally in late nineteenth and early twentieth revival styles, windows featured multi-pane upper sashes and single pane lower sashes. Such a deliberate design decision, usually reflecting a first quarter of the twentieth century construction date, shall be retained. Only clear paned, non-tinted glass shall be used (except to replace original stain glass). Mirrored and tinted heat reflective glasses are not appropriate.

***Vinyl and metal clad replacement windows are not permitted.***

### D. 17 New Openings in Existing Buildings

*New window and door openings in existing exterior walls are discouraged.*

The placement and size of window and door openings in a historic building are determinants in the scale, rhythms, and formality of a building. New openings in a wall alter those qualities, which established the building's character. Where recent changes have altered original window openings, restoration of the original window placement is encouraged.

**D. 18 Windows and Doors in Additions**

*Windows and doors in an addition to a historic building should relate to the scale and proportion of original openings in the existing building.*

While existing windows do not require duplication in a proposed addition, new windows should be in scale with both the addition and the existing windows, and proposed sash patterns should repeat or be sympathetic to the sash pattern of the existing building.

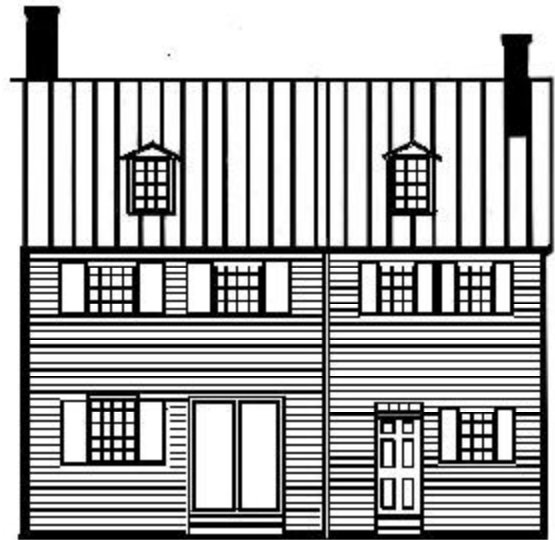
**Sliding glass doors with large uninterrupted sheets of glass are not appropriate.**

**D. 19 Windows and Doors in New Buildings**

*Windows and doors in new buildings should relate to the scale and proportion of openings on buildings in the immediate neighborhood and to the design of the new building. The allowable percentage of window openings to the total wall surface area is dependent upon the individual building and will be decided upon on a case by case basis.*

The total amount of glass permitted on a building facade cannot be established by a fixed percentage of wall area. The HPC may require a lower percentage based on the specific site and proposed building.

In proposed new buildings, windows should relate to the proportions of the proposed building facade, which in turn should follow the scale and proportions of existing buildings. Special attention should be given to ensure that any proposed new windows are in scale with windows in adjacent historic buildings, that the proportions of the windows are visually harmonious with the overall composition of the facade, and that installation details for proposed windows follow historic precedent. Windows should not be horizontal or vertically linked together by structure, trim, or ornamentation. Non-traditional window types, such as combination awning or hopper windows, non-traditionally shaped casement or double-hung sash windows and curved or polygonal projecting oriel (bow) windows should be avoided.

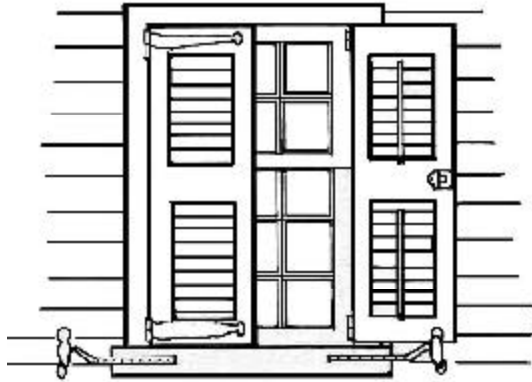


The scale of sliding glass doors is not appropriate in the historic district.

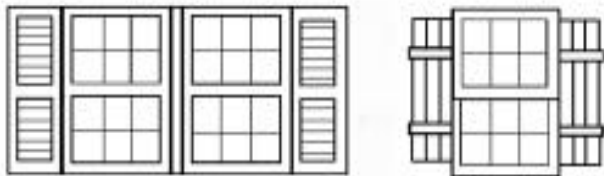


Examples of inappropriate window openings and window types in new construction.

# The Historic Preservation Commission's Design Guidelines

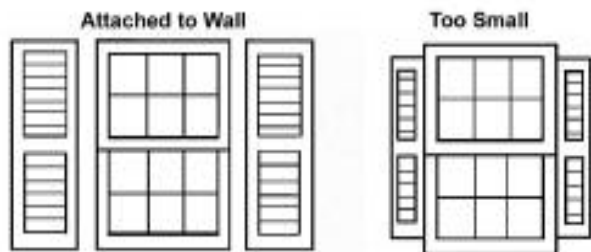


New shutters should be sized exactly to each window and hung on traditional shutter hardware.



Historically Inappropriate

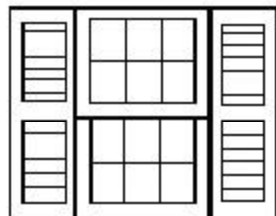
## NO



Attached to Wall

Too Small

## YES



Historically Appropriate

### D. 20 Window Sashes

***Removable or snap-in window muntins are not permitted.***

For new and existing buildings, all proposed sash muntins should be true muntins, not "snap-in" grids applied to sheets of glass. The exaggerated width of the muntins and the reflectivity of aluminum foil in insulated glass are not appropriate. New technologies for window production, which are not technically true muntins but result in better profiles, may be considered for non historic window replacement or new additions. However, in no case will any type of removable or internal divider be accepted.

### D. 21 Existing Shutters and Blinds

***Historic shutters and blinds shall be preserved unless documentation is provided of deterioration to justify the replacement of historic material.***

Historically, shutters and blinds were employed to provide night security and shading from the sun. Where historic exterior shutters and blinds survive, they should be carefully preserved and repaired. If no shutters or blinds are present but there is evidence that they once existed (as evidenced in either historic photographs or surviving pintel hinges), they should be replaced as part of any proposed rehabilitation project. If no evidence exists for shutters or blinds, they should not be added to the building.

Solid panel exterior shutters were typical on pre-1780 buildings, fixed louver blinds on Federal period buildings, and movable louver blinds on Greek Revival and later styles. After World War I, buildings imitative of earlier styles featured shutters or blinds.

Replacement shutters and blinds should be custom sized to each opening so that the pair entirely closes the opening in the plane of the window frame. Shutters shall be hung on existing repaired hardware (including hinges, shutter dogs, and sliding bolts) or accurate reproduction hardware where original hardware no longer survives. Shutters shall not be mounted on the outside casing of the window frame, and shall be fabricated of painted wood, **not vinyl, composition, or aluminum.**

## D. 22 Shutters and Blinds on Additions and New Buildings

*Shutters and blinds are generally not recommended on additions and new buildings.*

Because the majority of Annapolis buildings did not feature shutters or blinds, they are generally not appropriate on new buildings. In some contexts, based on the overall design of the exterior, it is possible that new shutters meeting the criteria above for replacement shutters could be appropriate.

## GUIDELINES FOR PRESERVING AND PROTECTING OTHER HISTORIC BUILDING FEATURES

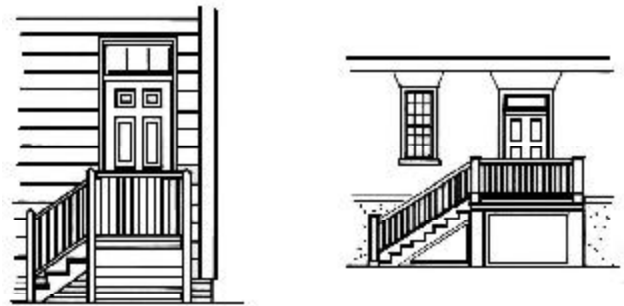
### D. 23 Existing Porches and Stoops

*Historic porches and stoops should be preserved in place unless documentation is provided of deterioration to justify the replacement of historic material.*

For many vernacular buildings, the front porch is the most important visual and decorative building element against the backdrop of a simple building block. For several streetscapes in Annapolis, front porches are the primary architectural feature of the street, articulating a continuous building row into individual dwelling units. The porch also reduces the apparent size of a building through its human scale

It is important that surviving porches retain their original form and materials. Porches on the front or primary façade shall not be enclosed. Deteriorated porches and stoops should be repaired in kind. Wrought iron replacements of wood posts and railings are inappropriate in Annapolis, as are concrete or brick replacements of steps and platforms. The stoops of eighteenth and early nineteenth century houses were usually constructed of wood with wood steps, while freestanding stairs were either wood, or more often, stone. Replacement porches, stoops, and stairs should be based on physical evidence or historic photographs. Where original elements or historic photographs do not survive, replacement porches and stoops should be simple, avoiding elaborate detailing.

Open porches located on a secondary or rear façade may be enclosed if the design is appropriate and visually relates to the building. Enclosure of second and third



Details of entrance stoops.

## The Historic Preservation Commission's Design Guidelines

floor porches is discouraged. Roof top decks located over historic porches are not allowed.

### **D. 24 Porches on Additions and New Buildings**

*On blocks where porches or stoops occur on most buildings, new building designs may incorporate porches or stoops that are similar in scale to existing designs.*

Proposed additions, which include porches, should be simple in design and should visually be related to the existing building and proposed addition. Where a porch is included in a proposed new building design, it should be visually related to the proposed building in the same way as historic precedents relate to existing buildings within the immediate neighborhood.

***Roof top decks, which are highly visible from the surrounding area, are strongly discouraged.***

### **D. 25 Chimneys**

*Historic chimneys shall be preserved. Unless documentation of deterioration is provided to justify the repair of historic material.*

Replacement chimneys in existing buildings should be accurate reproductions of original chimneys, based on physical evidence and historical photographs. Where interior chimneys are removed as part of a proposed alteration, chimneys deemed to be significant by the Commission should be reconstructed at the exterior in order to preserve the exterior historic appearance of the building.

Chimney placement and design are important architectural features of historic buildings, warranting careful documentation and preservation.

### **D. 26 Ornamental Iron Work**

*Existing ornamental ironwork, historically used as railings, grilles and fences, shall be preserved unless documentation is provided of deterioration to justify the replacement of historic material. Except where replicating an existing pattern on an existing building, new metal grilles and railings should be simple in design. Commercially available decorative cast iron*

*patterns should be avoided on both existing and new buildings.*

Where historic ironwork survives, it should be carefully preserved. Decorative period ironwork is not recommended for additions and new construction. Simple painted steel grilles, however, may be an appropriate part of an overall design.

#### **D. 27 Street Address Numerals**

Address numerals should be unobtrusive and in scale with other design elements on the facade. For existing masonry, the method of mounting street numbers should not damage historic masonry. Anchor bolts should be set in the mortar joints, not the bricks.

Street address numbers are required on all buildings by the fire department and the United States Postal Service. Simple type styles are preferred, avoiding script styles and the spelling out of the address.

#### **D. 28 Use of Contemporary Materials**

*Use of contemporary synthetic or fiberglass moldings, trim, and columns is not acceptable. The use of vinyl siding and trim, aluminum siding and trim, cementitious synthetic wood sidings is not appropriate since they obscure the original character, and may change dimensions of scale defining elements of the building.*

***Exterior Insulation and Finish Systems (E.I.F.S.) and other synthetic stucco products are not acceptable.***

#### **D. 28A In Historic Buildings:**

*Original materials shall be preserved in place where feasible. Deteriorated materials should be repaired rather than replaced. The covering of original building materials is inappropriate.*

Where damaged beyond repair, material should be replaced in accordance with guideline D.5. These elements should match the original in composition, scale and finish. This is especially noticeable around door and window openings.

#### **D. 28 B In Additions:**

*Materials used in building additions should be compatible with materials used on the existing building.*



## The Historic Preservation Commission's Design Guidelines

Materials used in building additions should be appropriate to the style and consistent with the character of the original building. Aluminum engineered wood products and or vinyl or plastic siding and trim along with cementitious synthetic wood products shall be avoided.

### **D. 28 C In New Buildings:**

*Materials used in new buildings should be compatible with materials used on buildings in the immediate neighborhood.*

Materials used on new buildings should be appropriate to the scale and character of surrounding structures. Materials that seek to replicate historic elements such as contemporary synthetic fiberglass moldings, trim, and columns should be avoided, as well as the use of aluminum, engineered wood, and or vinyl or plastic siding and trim along with cementitious synthetic wood products.

## **GUIDELINES TO FACILITATE COMPATIBLE LIGHTING AND EXTERIOR LIGHTING**

### **D. 29 Utility Meters and Connections**

*Utility meters, service locations, wires, piping, boxes, and conduits should be carefully considered and placed in unobtrusive locations. Placement of utility meters on the inside of structures is encouraged where possible.*

Often overlooked in the planning stages of a rehabilitation or new design project, utility meters and connections mounted on visually prominent walls detract from the historic character of the building and the district. All applications in which service locations and connections are being modified or installed shall show the proposed service locations.

### **D. 30 Exterior Lighting**

*Exterior lighting should not obscure or cause the removal of historic architectural features. Exterior lighting should not wash over the building façade. It is suggested that utilitarian lighting fixtures be painted the predominant color of the building.*

Exterior lighting can be much more than mere passive illumination. Exterior lighting can be an architectural

element in and of itself. In general, the primary concern is with the intensity of the light. A certain amount of exterior illumination is required for simple safety reasons (20 cp at 6' – 2 cp at 20' is adequate). Care must be taken that nighttime lighting does not produce inappropriate glare or misdirected light. Lighting which detracts from the appearance of the district is discouraged. Exterior lighting should be simple in character and in scale with the building. Uplighting is generally inappropriate in the historic district.

#### **D. 31 Historical and Reproduction Light Fixtures**

*Where historic light fixtures survive, they shall preserve in place unless documentation is provided of deterioration to justify the replacement of historic material. Reproduction light fixtures should be historically accurate and compatible with the period of the historic building to which they are attached. They should not detract from the architectural character of the building.*

Twentieth century Colonial Revival houses were often built with “period” light fixtures as part of their original design scheme. For any other existing buildings, period lighting is discouraged unless documented evidence for a particular type of fixture survives. Where period lighting is desired by a building owner, the fixture selected should be a documented period reproduction accurate to the period of the building and the scale of the building wall or element to which it is attached.

#### **D. 32 Lighting of Additions and New Buildings**

*Exterior lighting of additions and new buildings should be simple and in scale with the building.*

New fixtures should be simple, unobtrusive fixtures mounted in a traditional manner. Recessed down lights, if proposed, should be placed to avoid dramatic light patterns on the proposed building facade. Proposed fixtures should be in keeping with the scale and proportions of a proposed facade.

### **GUIDELINES FOR STOREFRONTS**

#### **Introduction**

The design of storefronts along commercial streets greatly affects the scale of the streetscape, and can be one of the most distinguishing and satisfying features

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View of 203-207 Main Street in the 1920's (Pickering Negative Collection, Maryland State Archives, MSA SC 1936-1134 A)

of retailing in a historic environment. Where surviving, historic storefronts shall be preserved.

Until the development of plate glass in the 1850's, windows for the display of merchandise differed from residential apertures only in size, if at all. The window frames themselves were constructed in the same manner as were house windows. The availability of large sheets of glass coincided with changes in retailing brought about by the industrial revolution as a result storefront alterations were commonplace the last half of the nineteenth century. In place of traditional multi-pane fixed or double-hung sash windows set in masonry or frame walls, large display windows separated by wood and sometimes cast iron columns appeared. As time progressed, display windows became larger while the structure supporting the upper portion of the front facade became less visible.

### D. 33 Historic Storefronts

*Historic storefronts shall be preserved unless documentation is provided of deterioration to justify the replacement of historic material.*

Existing historic storefront windows and doors should be retained and repaired. Any such extant storefronts provide a distinctive character for the commercial area within the historic district. Unfortunately, however, most existing commercial buildings have experienced several generations of storefront renovations. Where photographic or other graphic documentation for an earlier storefront exists, it is generally recommended that the earlier design be reconstructed.

### D. 34 New Storefronts in Existing Buildings

*New storefronts in existing commercial buildings should be based on physical or graphic evidence.*

In existing commercial buildings, new storefront design shall be based on the historic storefront, which formerly existed at that location, as evidenced by surviving physical evidence and historic photographic views.

Where no evidence exists, the new storefront should not be a detailed conjectural reproduction, which could be misconstrued by the public as an authentic, historic storefront.

**D. 35 New Storefronts in Additions and New Buildings**

*Storefronts in additions and new buildings should be compatible in scale, proportion, design, and detailing with storefronts in their immediate neighborhoods.*

Storefronts should not be elaborately detailed conjectural reconstruction's utilizing period mouldings. It is recommended that the proposed design take into account the design of former storefronts on the property.

**D. 36 Awnings**

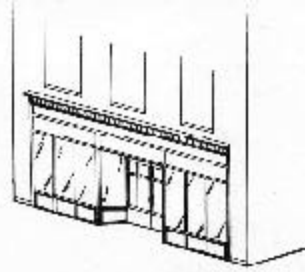
*Awnings should be appropriate to the design of the storefront or building. Awning edges should be free flowing to discourage the impression of the awning being part of the structure. Retractable awnings are encouraged.*

Awnings provide protection from the weather for shoppers and shade shop front windows. Awnings should be fabricated of non-reflective canvas, flame resistant in accordance with the Building Code.

**D. 37 Signage**

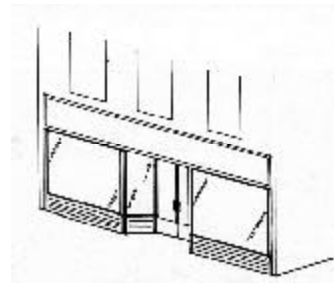
*Signs should be compatible with the scale, proportions, form and architectural detailing of the building to which they are applied.*

Signage within the Historic District is regulated under the provisions of Chapters 17 and 21 of the Annapolis City Code and the *Annapolis Historic District Design Guidelines for Signs*



**Yes** The above design is not a literal reproduction of a period store but its scale relates to historical storefronts.

**No** The below storefront lacks human scale.



# The Historic Preservation Commission's Design Guidelines

## E Archeological Guidelines

### Introduction

The guidelines in this chapter draw from practices developed across the United States since the late 1960s. Addressed early enough in the planning process, archaeological studies tend to be relatively inexpensive and the costs fall within the general categories of design and permitting for any project, public or private.

Archaeological sites play an important role in local preservation, providing artifacts and information critical to the scientific study, interpretation, and understanding of the City's history. Archaeological sites are fragile, easily destroyed by unplanned construction, demolition, and landscaping. Chapter 21.62 of the Annapolis City Code and the following guidelines provide a process whereby archaeological sites and artifacts reflecting the City's cultural and historical heritage can be protected, or the information they contain salvaged, without unduly restricting improvements to lots within the Historic District or to historic landmarks designated within the City. The guidelines are organized into four broad categories:

1. Conditions under which an archaeological study shall be required
2. Requirements of an archaeological survey
3. Process by which the findings and recommendations of an archaeological study are evaluated, and by which a determination for additional work shall be made
4. Requirements of archaeological salvage, including specifications for the resulting report

### E. 1 Conditions Requiring an Archaeological Study

City preservation staff, in consultation with the Historic Preservation Commission's archaeologist, shall evaluate each proposed project to determine whether it meets one or more of the following conditions:

- a. Does the proposed project disturb more than 50 square feet of soil, regardless of the depth of the excavation?
- b. Does the proposed project disturb a lot with a known archaeological site, or adjacent to a lot with a known archaeological site?
- c. Does the proposed project cause ground disturbance at a location possessing environmental or historical characteristics indicating a high potential for cultural resources?

The City's preservation staff may conduct a site visit and, at its discretion and with property owner's permission, authorize the Commission's archaeologist to conduct limited archaeological testing to determine whether additional testing shall be necessary. The costs of testing by the Commission's archaeologist shall be borne by the Commission. Based on the findings of the Commission's archaeologist, a permit applicant still may be required to retain a qualified archaeologist to undertake additional archaeological study.

Based on the best available evidence, the City's preservation staff may determine that the proposed project will have no adverse effect on historically significant archaeological artifacts or deposits. The City's preservation staff shall then recommend to the Commission that no further archaeological investigation be required in connection with the permit application.

Based on the best available evidence, the City's preservation staff may determine that the proposed project might have an adverse effect on historically significant archaeological artifacts or deposits. The City's preservation staff shall then recommend to the Commission that the applicant retain the services of an archaeological consultant meeting the criteria established by the Secretary of the U.S. Department of the Interior.

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If an applicant disagrees with the preservation staff's determination that the project meets the above conditions and requires an archaeological study, the Commission shall review the project with the applicant at a pre-application meeting. The Commission will consider the recommendations of the preservation staff and *Chapter 21.62, Historic Preservation*, of the *Code of the City of Annapolis* before rendering its decision.

### E. 2 Archaeological Study

If the Commission determines that approval of a permit application cannot proceed without an archaeological study, the applicant shall retain a qualified archaeological consultant, as above. The applicant shall submit the consultant's report to the Department of Planning & Zoning. The City's preservation staff will evaluate the consultant's findings and recommendations. The report shall include:

1. A brief history of the lot or lots under consideration, including preliminary cartographic research
2. A map showing the extent of the proposed project and the locations of archaeological test pits
3. A clear description of the archaeological survey's methods and results, including, but not limited to: soils and stratigraphy; nature and extent of archaeological features and deposits; and nature and extent of recent disturbances of those features and deposits
4. Illustrations of the project area and of soil layers and archaeological features
5. An artifact catalogue
6. Recommendations regarding the historical significance of the archaeological findings and for additional archaeological study, if appropriate.

If no intact archaeological deposits are identified, the archaeological consultant-with the recommendation of the Commission's archaeologist, and the administrative approval of the Chief of Historic Preservation-may submit a one page summary letter with a map noting the locations of the excavation units. With the approval of the Commission; this summary letter and map can serve in lieu of a fuller technical report, thereby reducing costs for the applicant. The preservation staff will review and comment on the report or summary letter within thirty days of receipt.

The archaeological consultant, whether submitting a full-length report or a summary letter, will address the following questions:

1. Based upon available information (archaeological, cartographic, and archival), are archaeological deposits present within the proposed project area?
2. If so, do those deposits retain sufficient integrity to provide important information about the area's history?
3. Do the deposits contribute to the National Register District based on the National Register for Historic Places criteria?

### **E. 3 Sites Deemed Historically Significant**

If the Commission determines that a project will adversely affect a contributing National Register or locally designated landmark site, the applicant shall have the option to revise the project plan to avoid the site. If avoidance is not feasible, the commission shall:

1. Determine whether the adverse effect can be mitigated through protective measures (e.g., filling, use of pier-construction rather than a continuous foundation or;
2. If protective measures are not feasible, require and specify the scope of archaeological salvage; or



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3. Deny a certificate of approval, the proposed project constituting unwarrantable destruction of a historically significant archaeological site.

The Commission, in consultation with the City's preservation staff, can approve of additional archaeological excavation to recover the kinds of artifacts and information for which the site is considered historically significant. The applicant shall submit a scope of services to the City's preservation staff.

Applicants or other interested parties determined to appeal the Commission's decisions regarding protective or impact mitigation measures should refer to the applicable sections of the *Code of the City of Annapolis, Chapter 21.62, Historic Preservation*.<sup>4</sup>

### E. 4 Archaeological Salvage

'Salvage' means to save from extraordinary danger, to recover something of value in the face of unavoidable destruction. Archaeological salvage is a plan of last resort, where in-place preservation of an archaeological site is not feasible because:

1. The costs of preserving that site in place are unreasonably high;
2. Natural forces preclude reasonable attempts at preservation (e.g., shoreline erosion); or
3. Other public needs outweigh the value of the historically significant site.

Archaeological salvage consists of recovery, analysis, interpretation, and reporting of those data for which the site is considered historically important. For example, trash deposits in the back of a late 19th-century grocery might be considered historically significant because they contain information on the city's place in the rapidly growing consumer economy of the period. Those finds also could be critical to the interpretation of archaeological deposits from the same period elsewhere in the city, illuminating the different standards of living and cultural differences

among the City's ethnically diverse population. Salvaging such deposits might involve excavating enough of the deposits to acquire a scientifically and statistically valid sample. The Commission might permit the destruction of the remaining deposits, even if those deposits equal or exceed in volume the quantity of material salvaged.

The applicant's archaeological consultant will undertake salvage within the proposed construction project area with a scope of work approved of by the Commission and the City's preservation staff. The scope of work will include a research design specifying the questions to be asked of the archival and archaeological data and the methods selected for collecting and analyzing those data in a manner appropriate to the questions. The applicant's consultant will keep the preservation staff apprized of progress, significant findings, or unanticipated problems via telephone or personal visit. All such reports must be reiterated in a written memorandum to the City's Chief of Historic Preservation within twenty-four hours of the oral report. The City's preservation staff shall make status reports to the Commission as needed. The Commission and the City's preservation staff reserve the right to visit the excavation with one-hour prior notice. Excavations shall not be backfilled without the prior notification and approval of the preservation staff. All excavations will conform to good standard practice, and the intention to so comply shall be clearly specified in the scopes of work.

The applicant shall submit the consultant's report to the Department of Planning & Zoning. The City's preservation staff will evaluate the consultant's findings and recommendations. The report shall include:

1. Historical background on the lot or lots on which the research is carried out;
2. Location information, including a map showing the extent of the proposed project;
3. A clear description of research questions and methods;

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4. A clear description of results, including, but not limited to: illustrations of archaeological test pit locations and stratigraphy; descriptions of the nature and extent of archaeological features and deposits; descriptions of the nature and extent of recent disturbances of those features and deposits; and illustrations of artifacts and features crucial to the analysis and interpretation of the site.
5. Analyses sufficiently detailed and statistically supportable to demonstrate that the data for which the site is considered historically significant have been adequately sampled;
6. Interpretations that explicitly relate the analyses and results to the questions posed in the scope of work and in the research design section of the report;
7. A list of cited references in the style of *American Antiquity* or *Historical Archaeology* journals; and
8. An artifact catalogue and such other appendices as seem appropriate.

The preservation staff shall review and comment on the report within thirty days of receipt. The final report shall become a part of the completed permit application and, as such, be subject to the Commission's approval. Three final copies of all archaeological salvage reports must be given to the Department of Planning & Zoning. The Department of Planning & Zoning shall forward one copy of each report to the Maryland Historical Trust as part of its Certified Local Government report.

### Collections

The Commission encourages all permit applicants to donate artifacts, notes, photographs, and other materials assembled during the course of permit-mandated archaeological studies to locally recognized collecting institutions. These might include, but are

not limited to, the Maryland Historical Trust and the Historic Annapolis Foundation. All archaeological consultants are required to prepare collections in a manner consistent with the practices of local collecting institutions.

Notes:

1 *Guidelines for Archaeological Review and Permit Application* was prepared under the authority granted to the Historic Preservation Commission under Article I, Section 21.62.050, Powers and Duties, Subsection A, Paragraph 3 of the Planning & Zoning Code.

2 The principal, but not sole, section of the Code governing application review is 21.62.100, Application review. For appeals of Commission decisions, see 21.62.150.

3 A site may be deemed historically significant and, therefore eligible for listing on the National Register of Historic Places, if it:

- a) is associated with an event or individual significant to our history;
- b) embodies distinctive characteristics, individually or as parts of a whole, that typify or contrast with comparable sites of the place and time; or
- c) has yielded, or has the potential to yield, important information about the area's prehistory or history.

Some sites meet two or more of those conditions. With passage of the National Historic Preservation Act of 1966, the U.S. Congress authorized and ordered the move of the National Register for Historic Places into the National Park Service (P.L. 89-665, 16 U.S.C. 470-470t). The conditions for National Register eligibility can be found in the code of Federal Regulations, 36CFR60.4 a—d.

4 The principal, but not sole, section of the Code governing application review is 21.62.100, Application review. For appeals of Commission decisions, see 21.62.150.

5 Archaeological consultants should refer to Gary D. Shaffer and Elizabeth R. Cole's *Standards and Guidelines for Archeological Investigations in Maryland* (the Maryland Historical Trust, Crownsville, 1994) for guidance as to what constitutes 'good standard practice' in Maryland.

6 Archaeological consultants should refer to Shaffer and Cole's *Standards and Guidelines for Archeological Investigations in Maryland* (1994) for guidance as to what constitutes 'good standard practice' in the cleaning, labeling, and packaging of archaeological collections in Maryland, and Betty L. Seifert's (1999) *Technical Update Number 1 of Standards and Guidelines for Archeological Investigations in Maryland: Collections and Conservation Standards* for collections donated to the Maryland Historical Trust.

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